

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

FILM SCORE

VOLUME 7, NUMBER 1

Hans re-enlists
page 32

2001: The BEST and the WORST

Everybody weighs in
on the year that was

JAMES HORNER

Buyer's Guide
Part 3

LOGAN'S RUN

More music,
more notes

YANN TIERSEN

Amélie's muse

ENTERPRISE

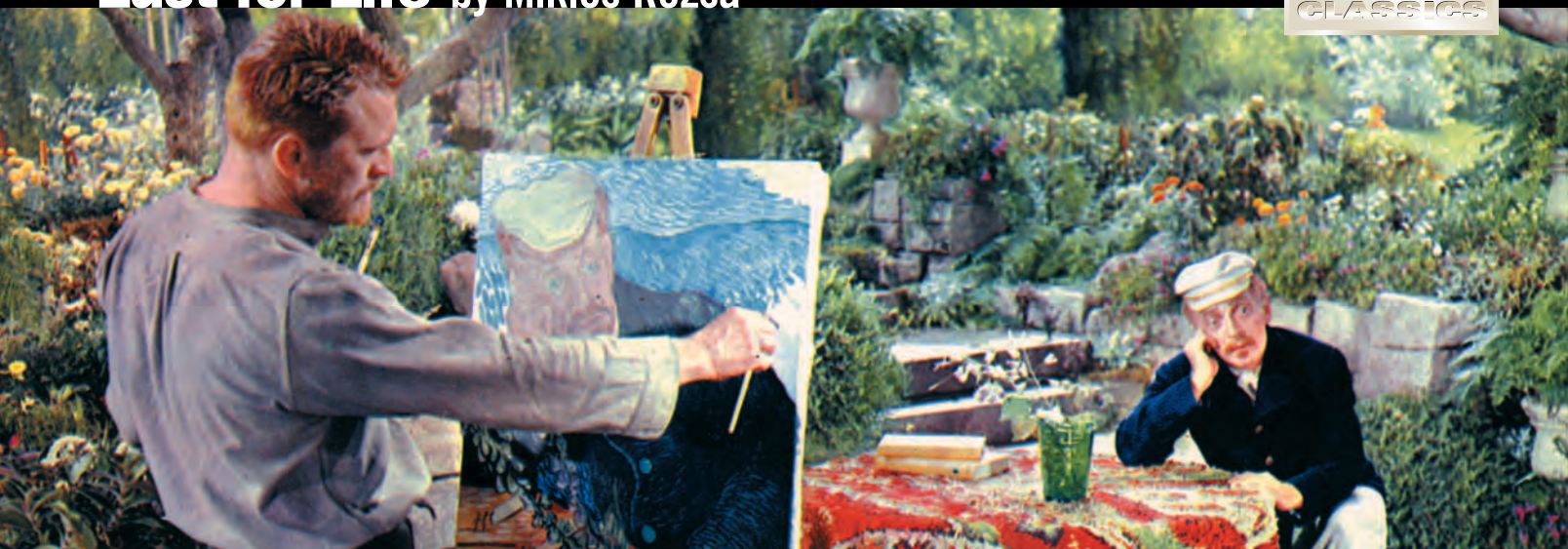
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Lust for Life by Miklós Rózsa

FILM SCORE™
GOLDEN AGE
CLASSICS



FSM's first release by Miklós Rózsa is a colorful masterpiece from the composer's long tenure at Metro-Goldwyn-Mayer: *Lust for Life* (1956), the acclaimed biopic starring Kirk Douglas as Vincent van Gogh. The film is a top-notch production which reached new heights in historical accuracy and in honest treatment of its subject, a wildly talented but emotionally tortured artist.

Central to the film's power is the exuberant and melodic score by Rózsa. The composer not only had to underscore the film's drama—a skill at which he excelled, having written such probing psychological scores as *Spellbound* and *The Lost Weekend*—but find an appropriate voice for some of the most revered works of the art world. He eschewed the late romantic music Van Gogh himself would have known in favor of the impressionist styles of Debussy and Ravel which followed Van Gogh historically, but most appropriately evoke his dynamic paintings. Rózsa's music for Van Gogh's art is not only great film scoring, but a fitting tribute from one artist to another.

Lust for Life is also the story of a man and Rózsa's score features several fully fleshed-out melodies. Vincent himself receives a questing theme of yearning and achievement, with a dark variant as the painter is gripped by loneliness and depression. His brother Theo is underscored by a compassionate, calmer theme; his prostitute lover Sien an equally soothing one of longing; and his friend and fellow artist Gauguin receives a theme of stolid determination. Even the jovial postman Roulin is given a comical theme for bassoon.

Rózsa was greatly fond of his score for this film and recorded a short concert suite of it for Decca, released on CD by Varèse Sarabande. *FSM* premieres the complete original soundtrack as recorded for the film, newly remixed from the original three-track stereo masters. Alternate takes and source cues are included as bonus tracks, and the entire package is given FSM's deluxe treatment, with liner notes by Jeff Bond and Lukas Kendall, and art direction by Joe Sikoryak. \$19.95 plus shipping

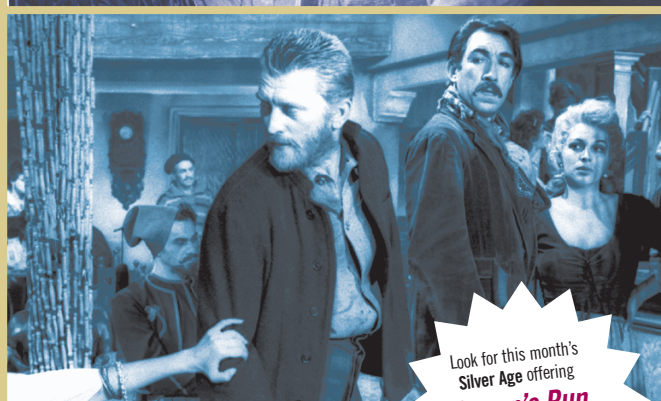
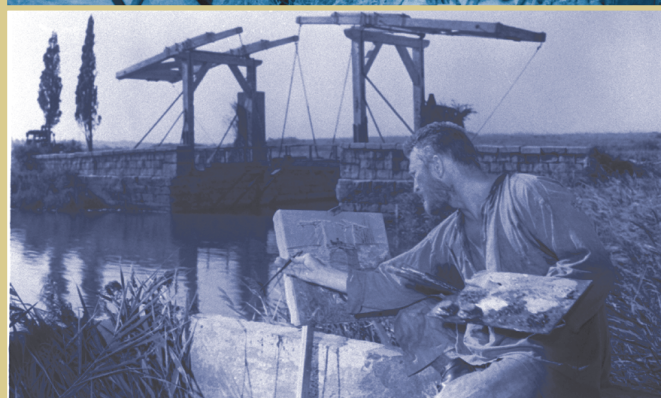
Album Produced by Lukas Kendall

1. Prelude	1:34
2. The Borinage	0:25
3. The Mine/The Evangelist	2:16
4. Disaster	1:24
5. Theo	1:20
6. Brotherly Love	1:28
7. Home	1:15
8. Summertime/Refusal	3:40
9. Persistence	1:02
10. Sien	1:13
11. Contentment/Plein Air	2:08
12. Outburst/Farewell	2:43
13. The Artist	2:05
14. Impressionism	0:38
15. Light and Color	1:04
16. Noble Savage	0:58
17. Belief	2:17
18. Orchards	1:12
19. Postman Roulin/Arlesiana	1:56
20. The Yellow House/ Summer/Mistral	4:25
21. Reunion	2:24
22. Bliss/Argument	0:31
23. Conflict	2:04
24. Loneliness	0:42
25. Madness	1:55
26. Crisis	0:44
27. Asylum	0:51
28. Inertia/Reaper/Seizure	4:24
29. False Hopes	1:01
30. Blind Leading the Blind	1:44
31. Last Strokes/Suicide	1:33
32. Journey's End/Finale	2:37
33. Apotheosis	1:28
Total Time:	58:16

BONUS MATERIAL

34. Summertime/Refusal (film version)	3:00
35. Sien (film version)	1:13
36. Concertina Waltz (accordion)	0:15
37. Romance (piano)	1:49
38. Carrousel (source music)	1:45
39. Journey's End/Finale (alt.)	2:28
Total Time:	10:41

Total Disc Time: 68:57



Look for this month's
Silver Age offering
Logan's Run
by Jerry Goldsmith
inside back cover.

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Jerry's music always raises our body temperature...
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Okay troops, let's rock and roll!
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ON THE COVER: ALSO SPRACH FILMSCOREMONTHLY

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Thank you sir. May we have another?

It's still a pretty good time to be a film music fan.

2001 has come and gone: an auspicious year—the first of the new millennium. In retrospect, Arthur C. Clarke was a bit off. HAL doesn't control every aspect of our lives, but AOL is making a serious bid. No black monoliths have been discovered on the Moon...though the current state of the world gives the impression that the human race could use some guidance.

And yet in spite of it all, the Earth continues to revolve. Diversionary or artistic, film continues to boom and film music with it. For better or for worse, things *are* continuing to develop and evolve, and even the most attentive soundtrack fans may find themselves surprised at how the landscape has changed over the course of a year. 2001 has departed with the same inexorably measured passing of a 50th birthday...for all its numerical pomp, just another link in the endless chain of events past. But in its wake, it has left us a fresh cache of fodder for retrospection and perhaps some signposts for the future. Like a scribe, *Film Score Monthly* peers into yesterday, discerning and evaluating areas of special significance. Here are my five cents:

1. Reign of the Franchise

Alan Silvestri unwrapped *The Mummy*, Don Davis went for a walk in John Williams' park, and both Danny Elfman and Jerry Goldsmith agree: Apes equals percussion! These are just a few examples of last summer's sequel-mania (*Doctor Dolittle 2*, anyone?) The year's end saw the birth of two new juggernauts: John Williams' *Harry Potter* and Howard Shore's *Lord of the Rings*. Next up: irony pushes the bounds of metaphor as clones reign supreme in 2002 with *Star Wars Episode II*, *Trek X* and *Austin Powers 3*.

2. Hi, Tech!

The wave of the future is beginning to swell, as CDs meet the beginning of the end. Goldsmith finally released his concert compilation album...on Super Audio CD. And Williams' *A.I.* soundtrack made the leap to surround-sound DVD. The fate of music on the internet is still up in the air, and only one thing is certain: The times they are a-changin'.

3. Millennial Innovation

It's becoming increasingly easy to repeat yourself (or someone else!) Fortunately, 2001 had its share of strikingly original developments. Anachronism

reached its peak with the surreal application of modern pop in the musical fantasia *Moulin Rouge*. Trevor Jones invited Marilyn Manson to have at his score for *From Hell*. Williams tackled Kubrick-cum-Spielberg (or is that Spielberg-cum-Kubrick?) in *A.I.* And across the Pacific, Toshiyuki Honda brought back Dixieland in a *Metropolis*-sized way.

4. Isn't that special?

It's a great time to be a soundtrack fan. I don't have numbers to back it up, but I'd wager 2001 saw more score CDs produced and sold than any year previous. Re-use fees are down. Remastering is back. "Special" releases are bigger than ever, what with Intrada's Special Collection, the emergence of Percepto Records, the return of the Varèse Sarabande CD Club, not to mention all the great limited issue CDs from *FSM*. And hey, you don't have to worry about lugging around a heavy wallet!

5. Blah me, blah blah me...

If you'll forgive me a moment of egocentrism, probably the most significant thing that happened to film music in the last year as seen by *me* was my work being published in this magazine. Nothing changes the way you look at the world like the attainment of a longtime goal. I've always been passionate about film music, but this year has opened my eyes in so many ways. I've tasted the joy of the interview...the hell of the print deadline...and the invaluable lessons that (1) not everyone cares, and (2) you *can* make mistakes and you *will* be called to account for them. The future is suddenly a vastly more dangerous, vastly more exciting place, and I'm grateful for it.

Bear that personal sense of perspective in mind as you peruse this month's issue, with its pitfalls of declarative opinions and contrasting "Best Of" lists. Add to that a feature on *Black Hawk Down*—the latest epic from the always-controversial Hans Zimmer—plus an interview with rising star Yann Tiersen, composer of *Amélie*, and we're off to a great 2002. Here's hoping it stays that way.



John Takis
FSM Contributing Writer

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8.223871 - Escape Me Never & Another Dawn
Moscow Symphony Orchestra
William T. Stromberg

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—American Record Guide



8.225038 - Devotion
Moscow Symphony Orchestra
William T. Stromberg

Korngold's...classic blend of warm melody, shimmering orchestration, and symphonic backbone. It's a gem, and we really owe Stromberg and Co. a debt of gratitude that we can listen to it.

—ClassicsToday.com



8.223607 - The King's Thief, Scaramouche, Captain Blood & The Three Musketeers
Brandenburg Philharmonic Orchestra,
Potsdam
Richard Kaufman

enthusiastic, virtuoso performances of faithful reconstructions by the Potsdam orchestra in vivid sound.

—BBC Music Magazine



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NEWS

NOW PLAYING • CONCERTS
RECORD LABEL ROUND-UP
UPCOMING FILM ASSIGNMENTS
THE SHOPPING LIST



Mario Nascimbene, 1913–2002

Italian film composer Mario Nascimbene passed away in Rome on Jan. 6, 2002. He was 89. Referred to by friend and colleague Roberto Zamori as “one of the best Italian film music composers of all time,” Nascimbene composed over 300 film scores in his native Italy and the United States—including *One Million Years B.C.*, *The Vikings* and *A Farewell to Arms*.



Juan Esquivel, 1918–2002

Composer and bandleader Juan Garcia Esquivel, the composer and bandleader whose inventive style and sounds of the '50s and '60s were rediscovered by the lounge-lizard hipsters of the '90s, died Jan. 3 at his home in Jiutepec, Mexico. He was 83.

Known for his unorthodox orchestrations and instrumentation, Esquivel was considered an enigma in his time. However, his work was re-released in the '90s,

suddenly labeled “hip” and began showing up in such films as *The Big Lebowski*, *Four Rooms* and *Beavis and Butt-Head Do America*. Less well-known was his work composing for television for Universal—but his signature fanfare (written with Stanley Wilson) for Revue TV programs was undoubtedly one of the most widely heard film score compositions of the late-'50s and early-'60s.

LEGEND DVD Update

The expanded Legend DVD drama continues in the States, but Andy Dursin has some good news on the subject from overseas:

While who knows what's going on with Universal's long-awaited Special Edition of Ridley Scott's *Legend*, Twentieth Century-Fox will be releasing its own DVD in Japan in March.

Details are sketchy, but according to CD Japan's website, Fox's DVD will feature the 94-minute cut of the movie, letterboxed with Dolby Digital sound. If you're wondering, this apparently will not be the “restored cut” of the film Scott reportedly completed for the American DVD (running 113 minutes) but, rather, the strangely edited international cut that was released on laserdisc overseas, featuring a bastardized version of Jerry Goldsmith's score, augmented with temp-tracked material from *Psycho II*. This edition also features alternate footage from the U.S. print and is intriguing on its own terms, even if it's far from the “definitive” presentation of the movie we're waiting for.

Legend has had a strange history in terms of its distribution. While Universal handled the release in the U.S. and various other territories, Fox was responsible for the movie and its distribution elsewhere. In no

country, however, was there a truly “long cut” of the picture released—it seems as if the movie was hacked down not just by Universal in North America but by Scott himself. The difference, however, is that some territories received the Tangerine Dream-scored version, while others received an alternate (though only slightly longer) ver-

sion with Goldsmith's music.

In any event, the DVD is also supposed to be available in other European countries (including the Netherlands) in early March, and it may prove to be a worthwhile import if you've got a multi-region DVD player and can't wait for the long-delayed Universal Special Edition.

—Andy Dursin

You're All Winners in Our Hearts

The nominees for the 44th annual Grammy Awards were announced Jan. 4. Here are the film music-related entries:

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media

Bridget Jones's Diary
Various Artists, Island
Moulin Rouge, Various Artists,
Twentieth Century-Fox Film Corp.
/Interscope Records
O Brother, Where Art Thou?
Various Artists, Lost Highway
Records
Shrek, Various Artists, DreamWorks
Records
The Sopranos: Peppers & Eggs
Various Artists, Columbia/Sony
Music Soundtrax

Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media

A.I. Artificial Intelligence
John Williams
Chocolat, Rachel Portman
Crouching Tiger, Hidden Dragon
Tan Dun
Men of Honor, Mark Isham
Planet of the Apes, Danny Elfman
Traffic, Cliff Martinez

Best Song Written for a Motion Picture, Television or Other Visual Media

“Boss of Me” (*Malcolm in the Middle*), They Might Be Giants
“A Love Before Time” (*Crouching Tiger, Hidden Dragon*), Jorge

Calandrelli, Tan Dun & James Schamus

“My Funny Friend and Me” (*The Emperor's New Groove*), David Hartley & Sting

“There You'll Be” (*Pearl Harbor*), Diane Warren, performed by Faith Hill

“Win” (*Men of Honor*), Brandon Barnes & Brian McKnight

Composing/Arranging Instrumental Composition

Cast Away (End Credits)
Alan Silvestri
“Communion,” John Patitucci
“The Eternal Vow” (*Crouching Tiger, Hidden Dragon*), Tan Dun
“Oren (Pray),” Gonzalo Rubalcaba
“Theme From *Blonde*,” Patrick Williams

Winners will be announced at the formal award show, Feb. 27 at the Staples Center in Los Angeles.

BAFTA Nominees Announced

The British Academy of Film and Television Arts recently announced the nominees for the 2001 Anthony Asquith Award for achievement in film music:

Amélie, Yann Tiersen
The Fellowship of the Ring
Howard Shore
Moulin Rouge, Craig Armstrong
Mulholland Drive
Angelo Badalamenti
Shrek, Harry Gregson-Williams/
John Powell.

The winners will be announced on Feb. 24, 2002, on BBC1.

FSM

Record Label Round-Up

All the albums you'll be waiting for

The Clones Last Laugh?

Sony Classical plans to release John Williams' score to *Star Wars: Episode II—Attack of the Clones* on April 30. Whether or not the producers intend to put out an expanded score is unknown, but we'll keep you apprised.

Broughton's Bounty

Even if Bruce Broughton seems mysteriously absent lately from the major scoring projects he deserves, he's certainly well-represented on CD in 2002. First Percepto Records announced its release of an expanded edition of Broughton's soaring score to *The Boy Who Could Fly*. Then Intrada came through with the much-sought-after *Young Sherlock Holmes* in a 2-CD, limited-pressing composer promo (already nearly sold out!). And now we learn that Disney plans to release the long-out-of-print Broughton work, *The Rescuers Down Under* on April 16, which will reportedly feature new artwork and three songs off the original *Rescuers* soundtrack. All this, and it's not even a third of the way through the year...

IM1

Australia's internet-only label is up and running, and its first two releases are Bruce Smeaton's score to *The Missing* and Simon Walker's *The Pickwick Papers*. Also on the way is an Australian re-release of Smeaton's best-known themes, performed by the Melbourne Symphony Orchestra.

Pre-orders can be placed by email.

pp@im1.com.au • www.im1.com.au

Aleph Records

Forthcoming from Lalo Schiffrin's label is his album *The Return of the Marquis de Sade*.

Amber Records

Forthcoming from Elmer Bernstein and his record label is a new recording of his score to *Kings of the Sun*. The recording sessions will reportedly be held in Poland this year.

www.elmerbernstein.com

BMG

The first-time-on-CD release of *The Caine Mutiny* (Max Steiner) is due in February.

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 3-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little*

Minister and *The Informer*. It will also include a 72-page color booklet. Also forthcoming is *The Bishop's Wife* (Hugo Friedhofer), from the original tracks in his collection at BYU.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music, The Chromatic Collection*, a 5.1 DVD audio sampler, and Ryuichi Sakamoto's score for *Donald Cammell's Wild Side*.

www.chromaticrecords.com

Cinesoundz

Due in March are remixes of Franco Godi's music from the Italian cartoon series *Signor Rossi*, as well as *Filmmuseum Berlin Vol. 2* (compilation of German film music from 1945–2000), plus the third volume of the former-GDR western series: *Wigwam*, *Cowboys*, *Roter Kreis*, featuring original scores by Günther Fischer and songs by Dean Reed.

tel: +49-89-767-00-299; fax: +49-89-767-00-399,

info@cinesoundz.de • www.cinesoundz.com

Decca

Due Feb. 12 are *Ali* (Lisa Gerrard, Pieter Bourke) and *Hart's War* (Rachel Portman). Forthcoming is *The Road to Perdition* (Thomas Newman).

FSM Classics

Our soundtrack arm is pleased to announce a new alliance: This month's titles are produced under special arrangement with Turner Classic Movies Music, whose holdings include the pre-1987 Metro-Goldwyn-Mayer film library. As a result, our Silver Age release is a remixed and expanded edition of *Logan's Run* by Jerry Goldsmith. This 1976 score, now sequenced in film order, provides nearly 74 minutes of music and a whole new listening experience.

This month's Golden Age release represents both the debut appearance of Miklós Rózsa on the FSM label, and the premiere of his original score for *Lust for Life* (1956). The 60+ minute soundtrack has been remixed from the original three track masters and includes alternate takes—all in stereo. www.filmscoremonthly.com

GDI

Imminent are *The Mummy's Shroud* (Don Banks) and *Blood From the Mummy's Tomb* (Tristram Cary). Forthcoming is *Captain Kronos* (Laurie Johnson).

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GNP/Crescendo

Imminent is the soundtrack from Gene Roddenberry's *Andromeda* (featuring main title by Rush's Alex Lifeson). The label is also featuring for a limited time a DVD/CD combo deal on titles like *Black Scorpion*, *Stargate SG-1* and *Battle Beyond the Stars/Humanoids From the Deep*. www.gnpcrescendo.com

Hexacord Productions/ GDM Music (Italy)

Look for *Tropico di Notte* (Armando Sciascia) and *Eva, La Venere Selvaggia* (Roberto Pregadio), *Rene la Canne* (Ennio Morricone) and the western *Man of the East* (Guido & Maurizio De Angelis).

Hollywood Records

Due Mar. 12: *The Extremists* (various), *Clockstoppers* (various); May 21: *Bad Company* (Trevor Rabin, various).

Intrada

Due Feb. are promos for *Swordfish* and *Bandits* (both Chris Young). The next Special Collection issue (Vol. 5) is Henry Mancini's *Silver Streak*. Now available is the 2-CD release of Bruce Broughton's *Young Sherlock Holmes* (1985).

JOS

Coming on composer John Scott's label are *The Final Countdown* (expanded score) and a new recording of *A Study in Terror*.

Lion's Gate Records

Due Feb. 12 is this label's first release, *Monster's Ball*, composed by commercial music and sound design company Asche & Spencer.

Milan

Due Feb. 19: *Monsoon Wedding* (Mychael Danna).

Monstrous Movie Music

The next MMM CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute" 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia library cues by George Duning, Frederick Hollander, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and

Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820 email: monstrous@earthlink.net www.mmmrecordings.com

Thompson); a limited archival release of original music from the 1960s TV classic *The Addams Family*; and a Rankin/Bass follow-up to *Mad Monster Party*. Now available is a deluxe re-release of

Apr. 16: *Silk Stockings* (Cole Porter, Andre Previn). Forthcoming are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *Raintree County* (Johnny Green), *Prisoner of Zenda* (Salinger version of '37 Newman score) and *Mutiny on the Bounty* (Bronislau Kaper).

Disaster Averted—Temporarily! The Towering Inferno Back in Stock!

Due to overwhelming demand, we have a small number of additional *Towering Inferno* CDs for sale, previously announced to have been out of print. Which it is.

Here's the story: Our CDs are limited editions of 3,000 copies each. Our contracts with the studio specify that number as the maximum we are allowed to sell, and a deal's a deal.

We originally pressed just over 3,000 copies of *The Towering Inferno* and that supply ran out late in 2001. However, when we tabulated our sales for royalty purposes, we found we had sold only around 2,850 copies—a couple of hundred had disappeared as promos, complimentary copies, replacement copies, and so forth. So, despite the expense involved (it is very cost-ineffective to press CDs in small quantities), we have manufactured another 150 CDs, because so many readers were ticked off that we did not give them enough warning.

So, here's your warning, and this time, we are serious: Get it now, because it will soon be gone. We are instituting a rule—only one per customer—and a request: If you already have this CD, please don't buy another copy for speculative purposes, but allow those who don't have it their chance to get one of the remaining discs. We will not turn away orders from people who already have the CD (we're not the thought police) but we kindly ask our readers to be considerate of their fellow collectors.

Similarly, we tabulated our sales of *The Omega Man*, and found that even though we thought we were about to sell out, we had only sold some 2,700 units. We have pressed another 300 copies and those are on sale now—limit three per customer, and again, please, no obnoxious hoarding.

Finally, *The Poseidon Adventure* is down to the last 200 copies and this is definitely the end of the 3,000-unit run. Limit two copies per customer.

All other titles are in solid supply and will not sell out anytime soon. Especially *The Undefeated*, which will never, ever sell out.



Numenorean Music

This new label is planning several limited-edition albums, including John Harrison's score for the 1985 zombie thriller *Day of the Dead*.

Percepto Records

Forthcoming are a 2-CD set of music from the '50s' *The Fly/Return of the Fly/Curse of the Fly* (Paul Sawtell, Bert Shefter); *Miracle on 34th Street/Come to the Stable* (Cyril Mockridge); Vic Mizzy's never-before-released complete score to *The Night Walker*, (featuring 60+ minutes of score, plus in-depth liner notes by William Castle and historian Dick

Bruce Broughton's popular *The Boy Who Could Fly*. www.percepto.com

Prometheus

Due Feb. is an expanded version of *Flesh and Blood* (Basil Poledouris), which will feature 68 minutes of score. John Barry's *Masquerade* has been pushed back until spring.

RCA

Forthcoming is *Count of Monte Cristo* (Edward Schearmur).

Rhino Records

Due Mar. 5: *King of Kings* (Rózsa);

Silva Screen

Forthcoming are a remastered edition of the Decca album *Jerry Goldsmith: Suites and Themes; Way Out West*, a 2-CD set with 39 tracks of classic western film and TV music; *Music From the Films of Michael Caine*; and *The Essential Dimitri Tiomkin Collection*. www.silvascreen.co.uk www.soundtracksdirect.co.uk

Super Collector

Available now in a limited promotional release is Robert Folk's score to *Kung Pow! Enter the Fist*. Forthcoming are *Spacecamp* (John Williams), *Watership Down* (Angela Morley), *Texas Rangers* (Trevor Rabin), *The Bionic Woman* (Joe Harnell) and a collection of music from the '60s animated series *Gigantor*. Still forthcoming: *Bill and Ted's Excellent Adventure 1 & 2* (David Newman). www.supercollector.com

Sony Classical

Due Apr. 30 is *Star Wars: Episode II—Attack of the Clones* (John Williams).

Varèse Sarabande

Available Feb. 5: *Collateral Damage* (Graeme Revell); Mar. 5: *Last Orders* (Paul Grabowsky); Mar. 12: *Harrison's Flowers* (Cliff Eidelman). Also forthcoming are three new titles from the Varèse CD Club, as well as the relaunch of the Masters Film Music series. www.varesesarabande.com

Virgin

Due Mar. 12: *Blade 2* (Marco Beltrami, various); *The Best of Michael Nyman*, Vol. 2.

Please note:

While we try to present these announcements with accuracy, we can't be responsible for last-minute changes. Please bear with us. **FSM**

Upcoming Assignments

Who's writing what for whom

—A, B—

Lesley Barber *Hysterical Blindness* (HBO).
Jeff Beal *Joe and Max, Conviction* (Showtime).
Christophe Beck *Sideshow*.
Marco Beltrami *The First \$20 Million Is Always the Hardest, Blade 2, Resident Evil* (w/ Marilyn Manson; film version of video game; dir. Paul Thomas Anderson).
Elmer Bernstein *Gangs of New York* (Leonardo DiCaprio & Cameron Diaz, dir. Scorsese).
Simon Boswell *The Sleeping Dictionary*.
Christopher Brady *Pressure, Welcome to the Neighborhood*.
Bruce Broughton *Bobbie's Girl* (Showtime), *One Man's Dream* (theme park show, Disney Florida).
Bill Brown *Scorcher* (starring Rutger Hauer), *Momentum, Carnival*.
Bendikt Brydren *Outpatient*.
Carter Burwell *Adaptation* (dir. Spike Jonze), *Simone*.

—C—

Gary Chang *The Glow*.
George S. Clinton *Austin Powers 3*.
Eric Colvin *X-mas Short* (dir. Warren Eg), *The Greatest Adventure of My Life*.

—D—

Jeff Danna *The Grey Zone*.
Mychael Danna *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).
Don Davis *The Matrix 2&3, Long Time Dead*.
John Debney *The Scorpion King*.
Patrick Doyle *Killing Me Softly*.

Thomas DeRenzo *Stir, The Diplomat*.
Patrick Doyle *Femme Fatale*.
Anne Dudley *Tabloid*.

—E—

Randy Edelman *The Gelfin*.
Cliff Eidelman *Ocean Men*.
Danny Elfman *Spider-Man* (dir. Sam Raimi), *Men in Black 2*.

—F—

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor), *Double Down* (dir. Neil Jordan, starring Nick Nolte).
Jerry Goldsmith *Sum of All Fears*.
Larry Groupé *The Search for John Gissing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

—H—

Kevin Haskins/Doug Deangelis *Extreme Team* (Disney TV movie).
Reinhold Heil/Johnny Klimek *One Hour Photo* (FOX).
Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.
James Horner *Four Feathers* (starring Kate Hudson, Heath Ledger).
James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

—I, J—

Mark Isham *Imposter* (Miramax, dir. Gary Fleder).
Trevor Jones *Frederic Wilde, The Long Run*.

—K—

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO), *Edges of the Lord* (starring Haley Joel Osment & Willem Dafoe), *Quo Vadis*.
Rolfe Kent *About Schmidt, Forty Days and Forty Nights*.
John Kimbrough *Book of Danny*.
Jon Kull *What About Me?*

—L—

Russ Landau *Eco Challenge* (USA Networks), *Combat Missions, Superfire* (ABC miniseries).
Michel Legrand *All for Nothing* (starring James Woods).

—M, N—

Harry Manfredini *Jason X*.
Hummie Mann *Wooly Boys, A Thing of Beauty, After the Rain*.
Richard Marvin *Desert Saints, The Lost Battalion*.
John Massari *Breathing Hard, 40 Miles to Saturday Night*.
John McCallum *All American Cowboy*.
John McCarthy *Dischord*.
Jeffrey W. Mielitz *When You Wake Up in Heaven*.
David Newman *Death to Smoochy*.
Thomas Newman *The Salton Sea* (starring Val Kilmer).

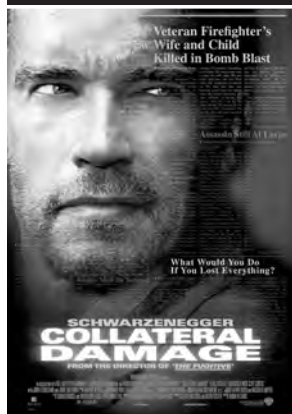
—O, P—

John Ottman *Pumpkin* (Christina

THE HOT SHEET Recent Assignments

Eric Allaman *Elvira's Haunted Hills, Raven Warrior, Liberty's Kids* (animated series featuring the voices of Walter Cronkite, Dustin Hoffman, Michael Douglas and Whoopi Goldberg).
Klaus Badelt *Time Machine* (starring Guy Pearce).
Christophe Beck *Big Fat Liar*.
Cliff Bradley *Undead*.
Sam Cardon *Secret Keeper* (Sony) *Lewis and Clark: Great Journey West* (IMAX), incidental music—2002 Olympic Games.
Gary Chang *Path to War* (HBO, dir. John Frankenheimer).
Carl Davis *An Angel for May, The Book of Eve*.
Joe Della *Bridget, Grownups*.
Thomas DeRenzo *The Commissar Vanishes*.
Todd Hayan *History of the White House* (documentary), *Bokshu: A Myth*.
Terry Michael Huud *Angélique, Mummy's Kiss*.
Mark Isham *Goodbye Hello* (starring Dustin Hoffman, Susan Sarandon).
Sheldon Mirowitz *The Red Betsy, Evolution* (miniseries about Charles Darwin), *The Johnson County War* (miniseries starring Tom Berenger).
Pete Moran *Characters, Breaking the Pact*.
Michael Nyman *The Hours* (starring Nicole Kidman).
Michael Richard Plowman *No Boundaries*.
Earl Rose *Masada* (History Channel).
Marius Ruhland *Anatomy II*.
Joey Santiago *Undeclared* (TV).
Carly Simon *Winnie The Pooh* (Disney animated).
Semih Tareen *Junk Drawer*.
Joseph Vitarelli *Partners of the Heart*.

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<i>Aberdeen</i> (2000)	ZBIGNIEW PREISNER	Silva Classics
<i>Big Fat Liar</i>	CHRISTOPHE BECK	n/a
<i>Charlotte Gray</i>	STEPHEN WARBECK	Sony Classical
<i>The Count of Monte Cristo</i>	EDWARD SHEARMUR	RCA/Victor
<i>Collateral Damage</i>	GRAEME REVELL	Varèse Sarabande
<i>i Am Sam</i>	JOHN POWELL	V2*
<i>Kandahar</i>	MOHAMMAD REZA DARVISHI	n/a
<i>Lantana</i>	PAUL KELLY	EMI
<i>Metropolis</i> (2001)	TOSHIYUKI HONDA	KICA
<i>The Mothman Prophecies</i>	TOMANDANDY	Lakeshore Records
<i>Monster's Ball</i>	ASCHE & SPENCER	Lions Gate Records**
<i>Orange County</i>	MICHAEL ANDREWS	Sony*
<i>Piñero</i>	KIP HANRAHAN	Universal**
<i>Rollerball</i>	ERIC SERRA	n/a
<i>Snow Dogs</i>	JOHN DEBNEY	Hollywood
<i>A Walk to Remember</i>	MERVYN WARREN	Epic*

* One cut of underscore or less/ **mix of songs and score



Ricci), *My Brother's Keeper*, *Point of Origin*, *24 Hours* (dir. Luis Mandoki, starring Charlize Theron, Kevin Bacon and Courtney Love), *Eight-Legged Freaks* (formerly *Arac Attack!*)

John Powell *Outpost*, *Pluto Nash*.
Zbigniew Preisner *Between Strangers*.

—R—

Trevor Rabin *Black Sheep*, *Whispers* (Disney).

Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley Judd), *Below* (dir. David Twohy).

Nicholas Rivera *Curse of the Forty Niner*.

William Ross *Tuck Everlasting*.
Marius Ruhland *Heaven* (Miramax, Cate Blanchet & Giovanni Ribisi).
Patrice Rushen *Just a Dream* (dir. Danny Glover; Showtime).

—S—

Lalo Schiffrin *Jack of All Trades*.
John Scott *Diamond Hunters* (miniseries), *The Long Road Home*.

Robert Shapiro *Megaplex*.

Shark *The Yard Sale*.

David Shire *Ash Wednesday* (dir. Edward Burns).

Howard Shore *Panic Room*, *Spider, Lord of the Rings: The Two Towers*, *Return of the King*.

Lawrence Shragge *The Famous Jett Jackson* (Disney Channel), *The Triangle* (TBS), *A Town Without Christmas* (CBS), *Due East* (Showtime), *A Wrinkle in Time* (ABC miniseries).

Alan Silvestri *Macabre* (dir. Robert Zemeckis), *Lilo & Stitch*, *Showtime* (starring Robert de Niro and Eddie Murphy).

—T—

Semih Tareen *WinterMission*.

Dennis Therrian *The Flock*, *Knight Chills*, *From Venus*, *Heaven's Neighbors*.

tomandandy *The Rules of Attraction* (starring James Van Der Beek).

Brian Tyler *Jane Doe* (prod. by Joel Silver), *A Piece of My Heart* (w/ Jennifer Tilly, Joe Pantaliano).

—W—

Stephen Warbeck *Gabriel*.

Nigel Westlake *The Nugget* (dir. Bill Bennett).

John Williams *Minority Report* (Spielberg), *Star Wars: Episode Two*, *Memoirs of a Geisha*, *Catch Me If You Can* (dir. Spielberg), *Harry Potter and the Chamber of Secrets*.

Debbie Wiseman *The Guilty* (starring Bill Pullman), *Before You Go* (starring Julie Walters, Joanne Whalley).

—Y—

Gabriel Yared *Lisa*, *Cold Mountain* (dir. Anthony Minghella).

Christopher Young *Scenes of the Crime* (Jeff Bridges), *The Country Bears* (Disney).

—Z—

Hans Zimmer *Invincible*.

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Composers, send your info to TimC@filmscoremonthly.com

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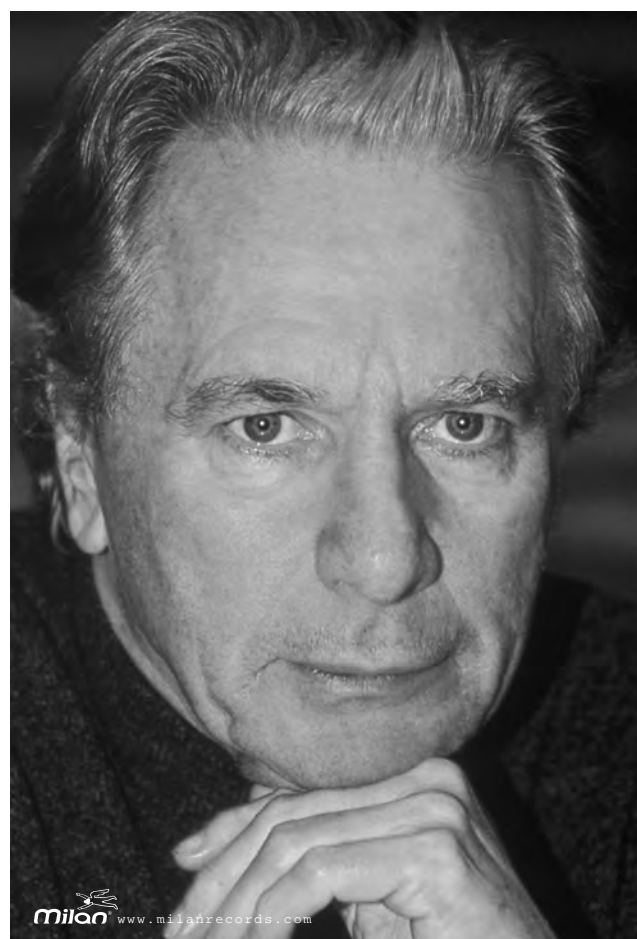
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Happy 70th, Mr. Williams

How does the reigning king of film music celebrate his birthday? Just like the rest of us, with a party of course. This year, the L.A. Philharmonic is throwing the bash—"A 70th Birthday Celebration for John Williams," which will take place at the Dorothy Chandler Pavilion in Los Angeles on Sunday, Feb. 24, 2002, at 1:30 p.m. It will feature Williams conducting the L.A. Phil, with soloist/cellist Yo-Yo Ma.

The performance will include Williams' *Cello Concerto* and *The American Journey*, synced to the film for which it was composed: Steven Spielberg's millennium work *The Unfinished Journey*. For tickets and information, contact: L.A. Philharmonic: 323-850-2000 www.laphil.org

Symphonic Jazz in Germany

Lalo Schiffrin will be conducting a concert of his "Jazz Meets the Symphony" program in Meiningen, Germany, at the prestigious Meiningen Classical Concert Festival. He will perform on the closing night with the Prague Orchestra.

Back to School for Bernstein

Elmer Bernstein returns for a fourth time as guest conductor of the Walnut High School Symphonic Orchestra on Thursday, Feb. 21, at 7 p.m. in the Walnut High School Performing Arts Center. Tickets are \$8 for adults and \$6 for students/seniors. For more information call 909-594-2263.

UNITED STATES Kansas

Mar. 9, Topeka S.O.; *Shakespeare in Love* (Warbeck).

Maryland

Mar. 7, University of Maryland S.O.; *Psycho* (Herrmann).

Massachusetts

Feb. 17, Amherst S.O.; Victor Young Medley.

Pennsylvania

Feb. 21, Philadelphia Virtuosi S.O., featuring the Concerto Soloists of Philadelphia; *Psycho* (Herrmann).

Texas

Feb. 27-29, Dallas S.O.; "Symphonic Night at the Movies," featuring Korngold, Rózsa, Herrmann, Gershwin and more.

INTERNATIONAL Scotland

Feb. 16, 17, Glasgow, Royal Scottish National Orchestra; *Braveheart* (Horner).

Sweden

Mar. 12-15, Gothenburg S.O.; *Star Trek: Voyager* theme (Goldsmith), 14 performances.

CONCERT REPORT

On Tha East Side

The Oakland East Bay Symphony debuted a new work by composer Marco Beltrami at their "Symphonic Cinema" concert on Jan. 25. Entitled *The Grand Dinamiten* the short piece was developed from the composer's rejected score for *Texas Rangers*. This was Beltrami's second commission for music director Michael Morgan and the Northern California-based symphony. For future concert info, visit www.oebf.org

Call venues to confirm programs and showtimes. Thanks as always to John Waxman of Themes & Variations (<http://tnv.net>) for this list.

For silent film music concerts, see Tom Murray's web site: www.cinema4web.com/lcc. **FSM**

PUKAS



Altomari

The Same Old Song?

In response to Michael Karoly's letter to Mail Bag regarding James Horner: I continually am amazed that such a diminutive man can evoke so much ire! Either one loves his work (myself) or one hates it: no middle ground. And while I cannot be very objective about him, I at least try to be fair.

I have to concur that a lot of Mr. Horner's recent efforts seem redundant (*Titanic* sounds similar to *Perfect Storm*, which resembles *Enemy at the Gates*). Not every composer does a wonderful job every time.

Mr. Horner aside, the score from *Pearl Harbor* was almost identical to *Gladiator*. But to say that everything sounds the same post-*Star Trek* seems too easy. Does *Legends of the Fall* sound the same as *Apollo 13*? Does *Glory* resemble *Field of Dreams*? I consider those last four his masterpieces. Maybe there is only so much originality out there. I recently said Mr. Horner needed to do another quiet movie and voila! Enter *A Beautiful Mind*. I really hope it doesn't sound like *Field of Dreams*.

Deborah Young-Groves
kittybear@sympatico.ca

Actually, we're afraid it sounds a bit more like *Sneakers*....

More TV, Please...

I just wanted to write to let you know how much I've enjoyed the past few issues. *FSM* Vol. 6, No. 8 was particularly good, especially the article on Earle Hagen and *I Spy*. It'd be great if you could do similar articles for *Get Smart*, *High Chaparral*, *Big Valley* and *I Dream of Jeannie*. These wouldn't have to be super in-depth articles but brief looks at the composers and their most famous cues. *FSM* has improved so much since it has decided to totally acquiesce to what the readers want.

James Smith III
Williston, North Dakota

Barry vs. Rózsa

F*SM* Vol. 6, No. 9 was full of surprises, but two stand out for me. First is the image of Miklós Rózsa playing poker with cronies named Newman, Waxman, Steiner and Tiomkin, and then jokingly cribbing one of their melodies ("Invasion of the Score Man"). A more unlikely scenario for the aloof, Hollywood-hating Rózsa is difficult to imagine. Has anybody checked the source of this story that "Miklós Rózsa used to tell"? He never told it to me or anybody of my acquaintance.

Previously the biggest surprise I'd ever had from *FSM* was the column wherein Lukas Kendall named his favorite composer. After careful and admiring consideration of such giants as Goldsmith, Herrmann and Rózsa, he settled on...John Barry! I was flabbergasted, having long considered Barry to be a relatively minor talent. But serious opinions demand consideration. Ever since, I've been trying to keep my eyes and ears open toward a reappraisal. (No light has shone upon me yet, but there's always hope.)

Perhaps Lukas will have more to say about Barry someday. I'll certainly look for such an article. In the meantime, an incidental reference in a Vol. 6, No. 9 album review has me puzzled. Of *The Lion in Winter* we are told, "It's lovely music, miles apart from traditional historical epic scores by North and Rózsa, which are also excellent, but more ornate and layered. In Barry's simpler approach there's less distance between the gesture and the intended dramatic result, but his music is no less powerful." Huh? Why should Barry's "simplicity of form" be a virtue? *Cleopatra* and *Ben-Hur* had a vivid, gut-wrenching effect on me and many other young people when we first saw the films some 40 years ago. Today these scores continue to reveal new facets at each hearing. That's what I've always wanted from

great music. I've nothing against simplicity of form. The movies often demand it. But the greatest composers are the ones who transcend mere simplicity to give the movie more than it needs. Lukas Kendall or John Barry may be on to something here, but I honestly don't understand what it's supposed to be.

John Fitzpatrick
Rozsaphile@aol.com

This letter originally ran online and was followed both by a lengthy explanation by Lukas Kendall and others who chimed in on the topic. Check the whole thing out at <http://filmscoremonthly.com/articles/> for Jan. 3-4.



The Christopher Jenkins Hour

How about an *FSM* Silver Age CD of Dominic Frontiere's rousing score to *The Stunt Man*? The 1980 20th Century-Fox LP, which clocked in at only 23:03, would make for a great CD. The label shows a 1977 copyright on the score, making it available to *FSM* under the 25-year arrangement. Additionally, *FSM* could delve into Frontiere's illustrious career as a film composer and football team owner (the name of the team escapes me).

This may seem like an unusual analogy: the stalking motif from Harry Manfredini's score to *Friday the 13th Part VI: Jason Lives* is markedly similar to an idea in

Hugo Friedhofer's "Parisian Interlude" (specifically, 1:35 to 2:50) from *The Young Lions* (1958). Has anyone picked up on this?

I just saw *13 Ghosts* and was thoroughly disappointed by this mediocre effort that walked, talked and sounded like a Sci-Fi Channel reject. Especially drab was the score by John Frizzell (what happened to Don Davis?). Just like the glass architecture of the ugly house in the film, the music was transparent, lost amidst a sea of hissing electronic ambience—in whole, the sound design was reminiscent of Tangerine Dream's music for the far superior 1983

gothic chiller *The Keep*. Dark Castle, the damage is done—please stop remaking old horror films!

Equally frightening are the plans to remake *Dawn of the Dead* and Hammer's *The Legend of the Seven Golden Vampires*. I wonder who will "re-make" the scores?!

I have to disagree with Chris Stavakis' summation of John Carpenter's *Ghosts of Mars* score: To appreciate the music, you must see the film first. "Kick Ass" is the film's end title and perfectly sums up the film's anxiety-inducing mood of zombie terror. And while

I'm not a metal fan, the music functions as a horror score should; the slashing guitar chords could easily be reinterpreted by strings. The testosterone-driven main title, "Ghosts of Mars," immediately grabbed my attention and set the mood for this spooky sleeper.

Christopher Jenkins
Smithtown, New York

Dominic Frontiere's ex-wife Georgia Frontiere is the owner of the St. Louis (formerly Los Angeles) Rams.

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Facing the Prime Directive

Composer Velton Ray Bunch discusses his score for *ENTERPRISE*'s "Silent Enemy"

by Jeff Bond



FIRST CREW. FIRST MISSION. NEW COMPOSER. It remains to be seen what effect the new series directives will have on *STAR TREK* music.

If you're looking for a helpful demonstration of the word "counterintuitive," you need look no further than the current state of music for the *Star Trek* television

franchise. Here's a series featuring the vastness of space, starships, interstellar wars and bizarre aliens—a treasure trove of inspiration for any composer. And *Star Trek* music budgets and resources are the envy of any genre show, with all episodes accorded the luxury of a full studio orchestra that can range from 30 to 50 players. But composers hired for the show who think they're going to write *Star Wars* music for television are in for a rude shock: *Trek* television scoring is a highly specialized field. Over the course of the past 14 years (during which there has been at least one new *Star Trek* TV series running on the air at any given time), the style of music for the franchise has gone from a bombastic reflection of the earlier *Star Trek* TV and movie scores to a streamlined and mostly textural approach.

Star Trek has had an experienced stable of composers for several years now, including Dennis McCarthy, Jay Chattaway, David Bell and Paul Baillargeon. Since launching the newest entry in the series, *Enterprise*, starring Scott Bakula, the show's producers (including Rick Berman and Peter Lauritson) have loosened up some of the musical guidelines for the series, but any composer entering this crucible must be prepared to tailor their music to the dictates of the producers. Velton Ray Bunch recently discovered that when he scored his first *Enterprise* episode, "Silent Enemy," which involves the *Enterprise* facing off against a mysterious and hostile alien vessel that refuses to communicate with them.

Making a Leap

Bunch got his scoring career started like many current television composers, working for Mike Post on shows like *Hill Street Blues*. Bunch's work was singled out from Post's group of composers working on producer Donald Bellisario's series *Quantum Leap*, and Bellisario requested that Bunch become the sole composer on the series. "*Quantum Leap* was an interesting animal in terms of musical styles," Bunch says. "The first two years were orchestral acoustic scores, albeit very small orchestras, and about that time was when electronic scoring and packaging came into the mix. Universal cut the music budget exactly in half, and we went to electronic scores then. But when the Lee Harvey Oswald episode came up, Don Bellisario and I talked and I said that I didn't think this show should

be done electronically. It was an important show for him because he had written it, and he went out and got a lot of money to do the score. So we did it with what at that time was the largest group they'd ever used at Universal, about 75 people, which was a huge group for television. And then the next week we went back to electronic scoring." Bunch received an Emmy nomination for his scoring of the Lee Harvey Oswald episode of *Quantum Leap*.

Since many of the *Quantum Leap* episodes featured songs or other kinds of musical interaction as Scott Bakula's character stepped into the lives of various performers or musicians, Bunch found himself working closely with Bakula, and the two developed a friendship that led to Bakula recommending Bunch for a job on *Enterprise*. Bunch states that he had little familiarity with the *Trek* franchise, but he prepared heavily for his debut scoring assignment on *Enterprise*, the episode "Silent Enemy." "I sort of went to school the last few weeks and I attended a few Dennis McCarthy sessions; he was very helpful, and I got a compilation of some of the soundtracks and did my homework that way," the composer says, noting that he ran into the *Trek* franchise's well-known group of post-production producers and their concerns fairly early. "There's a layer of producers, and a couple of them had indicated that they didn't want me to stray too

far from the palette that had been set. A couple of the others were sort of the opposite and encouraged me to push the envelope. What I think I haven't heard before and I've been told they haven't used is that I tend to score even orchestrally a bit more rhythmically than others, and so a lot of the cues I did for that episode have a rhythmic base. I don't mean drums or traps, but just a constant kind of pulsing tension. I did that using a few more percussion players than I think Dennis or Jay do, and a couple of synthesizers, and then layered the orchestra around it. I was really terrified that they would hate it but they didn't."

Viewers tuning in to "Silent Enemy" on Jan. 16 got a taste of a much more percussive and rhythmically driven *Enterprise* score than had been previously featured on the series. Nevertheless, the final recorded score was notably different from what Bunch first presented to the post-production team. "To my experience the changes were extensive," Bunch acknowledges. "I don't think I've ever been through a session where there have been quite so many changes—I was actually quite distraught about it—but after talking to Dennis I found out that that's really the norm for the show. I frankly overwrote a little bit and especially in the battle scenes I think I wrote more action-oriented music than they're used to. That was the main thing I had to clean out

and make a little less aggressive. They really liked the tension in some four- or five-minute cues that had some sort of lurking tension, and they really loved those, but the battle scenes I had to fix."

Adapting to New Worlds

Watching Bunch at work on the scoring stage provides a remarkable example of flexibility and preparedness as the composer is able to convert a quite complex, agitated and lengthy piece of scoring down to the "smooth" textural style favored by the show's producers with only a few instructions to the orchestra. Bunch explains that being able to undertake such radical changes quickly is part of any television composer's job. "You have to think so fast on your feet," he notes. "You just don't have the endless days that you have on a feature film to fix things, so I've become pretty good at that. Dennis McCarthy has called some of the scores sonic wallpaper, and I think that I have seen the light and understand what he means more now, because when the big ruler comes down and sort of levels everything you don't have the spikes. I wrote the battle scenes much more cinematically and dramatically, and those things got smoothed and leveled out, so it does create a wallpaper effect."

Bunch also saw a thematic approach he had attempted to develop during the show nixed by series producer Rick Berman himself. "I had used a bassoon for this lighter element of the story, and I used it all through the score in those situations; he didn't care for the bassoon, so that ended up being a clarinet, and it was much simplified. I'm not sure in the end that it really became a theme. I had to pick that up from going to Dennis' sessions and the way he orchestrates things; there's not a lot of solo-type playing, although interestingly enough there was one cue where I had a solo trumpet playing and they loved that, although I was fully prepared to change it and had even asked the copyist to copy it for other instruments just in case. My scores don't tend to be terrifically dissonant; I'm a very tonal writer, and I stay within the harmonic palette so it doesn't venture too far out. Don Davis is just a master at doing very dissonant, wonderfully colorful scores, but I really don't do that too much."

Bunch also explained that once specific changes are made to a cue, the composer is obliged to reflect those changes throughout the entire score, thinking well ahead of the game in order to avoid costly delays in the single-day scoring session. "When I saw that the bassoon melody I had written wasn't going to fly, I went ahead and made the

changes farther ahead in the score before we ever got to them, and in fact the players were doing it on their own—they'd say, 'Oops, bassoon solo here' and hand it off to the clarinet." Bunch notes that other changes he made were the result of long-standing policies the show's producers have toward very specific kinds of musical devices. "There are a number of effects that I used that were persona non grata around there," he explains. "I used an instrument called a waterphone that makes these various squeals. I had been told that had been used quite a bit in earlier scores and they didn't like it, so I had to substitute other things for that. There were some orchestral bells I used in some cues that they didn't respond to well so I took those out."

So far reaction to Bunch's "Silent Enemy" score has been generally favorable, with many fans pointing out the score's differing approach as highly successful—although at least one online fan-critic seemed annoyed that she'd noticed the music in the episode. Bunch has been slated to score a second *Enterprise* episode this spring, however, and he seems prepared for the challenge of getting his musical voice heard. "Everybody wants to make their mark, but at the same time I realize that they're used to hearing something, and if you go too far it's going to get thrown out." **FSM**



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Exporting Charm to the World

Yann Tiersen's Score de Force for AMÉLIE

By Nick Joy

After opening to huge acclaim on its French home soil, Jean-Pierre Jeunet's enchanting comedy hit

Amélie has delighted the rest of Europe and the U.S. One of the key ingredients to

the film's success is its beautiful score by Yann Tiersen. To validate this point, the composer's peers voted his music as best original soundtrack of the year at the World Soundtrack Awards. We caught up with the man from Brest, France, during his European tour, and found out the inspiration behind the Gallic multi-instrumental virtuoso.

With trademark striped jumper, earring and windswept hair, Yann doesn't immediately fit the profile of soundtrack composer, if indeed such a profile exists. And this is not the only place where he deviates from the norm, but then how many composers can boast of a background combining multiple music academies and rock groups? Prior to *Amélie*, he already had four pop albums under his belt, and this year's release *L'Absenté* is arguably his most accomplished work to date. Yann tackles my questions with gusto, and if his answers appear staccato, this can only be blamed on the regrettable Anglo-French language barrier.

FSM: Yann, *Amélie* has been a huge hit around the world. At what point did you realize you were working on something so special?

YT: You know, when I first saw what the movie was about, I really liked it and wanted to work on it. But I can't say that I planned the success of the movie at all. Of course, I'm very pleased that it was such a hit.

FSM: There's an interesting story in the *Amélie* CD liner notes about how the director, Jeunet, first discovered your music.

YT: Yes, the director was driving along and his production assistant played some of my music to him. He liked what he heard, so he bought some of my other records, called me up and sent me the scenario for the movie. I liked it a lot, and that's how we started working together on the movie. It was very simple really.

FSM: As well as some new compositions, your score for *Amélie* includes tracks from your previous albums such as *Rue des Cascades*, *La Valse des Monstres* and *Le Phare*. Did you choose these tracks or was it the director?

YT: I was working on my own album [*L'Absenté*] when Jean-Pierre came along with the project. He liked the tracks that I was composing at the time, and that's why he included those tracks on the soundtrack. By then, he



MOVIE MAGIC: Tiersen (right) adds a little sparkle.

was also familiar with some of my older work, so he chose that as well. I left the tracks as they were and didn't rework them at all, though I did have to remix them in 5.1 [Dolby Surround] sound so that they could be played in a cinema.

FSM: The main theme for the movie is called "La Valse d'Amélie," and it appears many times in different format, ranging from solo piano to full orchestra. What was the theme originally written for?

YT: It wasn't the piano, and if I remember correctly it was the version with the accordion and mandolin. Basically, I always try to write with different instruments in mind, then I try to find the right arrangements for these ideas. [In fact, on one track Tiersen is credited with playing toy piano, clavecin, carillon, vibraphone, banjo, mandolin, guitar and accordion!]

FSM: How did this project differ from your previous film work?

YT: It was very different work from my previous movie soundtracks because most of it was originally written independent from the movie. Nothing was planned beforehand. On my previous films I composed with visuals to look at, but with *Amélie* I never worked with the images of the movie in front of me, or with one particular actor in mind. So, you could say that it is a truly independent piece of work.



FSM: Would you work with Jeunet again?

YT: Oh yes, with pleasure. He just has to ask me.

FSM: In *Delicatessen*, Jeunet used Carlos D'Allesio, and then for *City of Lost Children* it was Angelo Badalamenti. Was there any pressure for you to sound like them?

YT: No, not at all. In fact, if that was the case I probably wouldn't have started working with him. Jean-Pierre Jeunet said that he wanted a musician with a personality, someone who could work together with him.

FSM: Your music evokes images of a beautiful, magical Paris. Is this a Paris of your youth, or do you still see it today in France's capital city?

YT: My music describes the present moment. I don't feel nostalgic about the past at all. It's funny; before *Amélie* came out my music was often described as dark. Then, people started to look at it differently, saw it

(continued on page 48)



THE JAMES HORNER BUYER'S GUIDE

part 3

Written by

PAUL BOUTHILLIER

Our Buyer's Guide resumes where we left off (Vol. 6, No. 6), with this installment featuring James Horner's repertoire of work from 1989-1986. As is our tradition, we're working backwards through the composer's career...

Glory (December 1989) ●●●

Virgin CDV-3087 • 12 tracks, 43:23

James Horner's score for this moving Edward Zwick Civil War drama starring Matthew Broderick and Denzel Washington is often cited as an example of what Horner does best—heartwrenching melody presented via simple, pure orchestration, and a scoring philosophy where the music does not merely represent or echo on-screen activity, but communicates the pathos underneath. Here, it's the composer's use of the Harlem Boys' Choir and several featured solo instruments that aptly accomplish those goals, an approach that director Zwick was ultimately pleased by but was initially uncomfortable with (Zwick had wanted scenes scored with adaptations of traditional Americana works such as "Battle Hymn of the Republic," as well as period music emphasizing solo fife and drum). Further aiding this approach in Horner's score is a meticulous plan for the overall arc and evolution of *Glory's* music, the pieces of which fit together perfectly at the film's conclusion. This approach carries over to the CD release as well, where we're subject to more than a collection of cues; the ongoing development is what helps to make this score so endearing and satisfying to many. Though not necessarily an example of Horner's most complex writing—and Carl Orff influences aside—*Glory* works extremely well in the film and packs an equally effective punch on disc, with heart-tugging tracks such as "Lonely Christmas" and aggressive battle material like "Charging Fort Wagner." Horner's

writing escapes borrowing from his earlier work (though he would dip back into this score for inspiration later in his career, and there's a noted resemblance in his "Closing Credits" to parts of Philip Glass' 1988 *Powaqqatsi*). Nominated for a Golden Globe award for Best Score.

Dad (October 1989) ●●●●

MCA MCAD-6359 • 13 tracks, 39:16

Ted Danson, Jack Lemmon, Olympia Dukakis and a young Ethan Hawke are featured in this Gary David Goldberg drama about family members who must face evolving relationships when it's discovered that Lemmon's character may be dying. Horner's touching score features acoustic and electric piano, acoustic guitars, soprano saxophone, oboe and English horn solos, alongside a medium-sized traditional orchestra, notably devoid of brass instruments, with gentle, non-obtrusive sprinklings of synthesizers. You can hear the genesis of ideas that would be fully developed in *Man Without a Face*, *Searching for Bobby Fischer* and *To Gillian on Her 37th Birthday*. Horner's motives are gold, and the music is restrained, managing a genuine tenderness without dripping over-sentimentality. Look for the jazz violin and steel-drum cue ("Mopping the Floor") that evokes the charm of Stephane Grappelli, though you can skip "Dad," a "pop" arrangement of Horner's music by composer-arranger Jay Gruska that comes off as Kenny G-ish and completely contrary to Horner's score. Long out of print and difficult to find today, this score is in high demand by Horner collectors.

In Country (September 1989) ●●●●

Unreleased

The score for this Norman Jewison drama features Horner in full, unbridled Copland mode; solo trumpet (by Malcolm McNab) and military drums complement the large orchestral palette, which features more solos and small, cellular ensemble groupings of instruments within the orchestra than most of the composer's scores. Horner's frequent instrument of choice, the Japanese shakuhachi flute, even crops up, though here (unlike some of his 1990s output) it is used conservatively and stays tidily out of the way. Horner's writing for this project invites comparisons to *Glory* and *Legends of the Fall*, more in terms of texture and style than outright direct quotations or self-borrowings (though Horner's critics will no doubt notice several of those present here). But it is notably more intimate and warmly personable than either of those scores. His score acquires a spiritual, almost ethereal quality as it shades Bruce Willis' Vietnam veteran character, and it effectively represents a gentle, quiet patriotism without hitting the audience over the head. It's disappointing this film never saw a score release in any legitimate form.

Honey, I Shrunk the Kids (June 1989) ●●●●

Unreleased

Horner's first collaboration with director Joe Johnston, *Honey* casts Rick Moranis and Marcia Strassman as wacky inventor Wayne Szalinski and his wife, who are left to try and repair the damage after accidentally shrinking their kids and neighbors. Horner crafted easily the most

"fun" score of his career (and the one that contains the most jazz influence)—a delightfully energetic, economical and brisk score that never takes itself too seriously yet manages to genuinely illustrate the shrunken characters' peril. The score combines animated levity on top of some of Horner's most solid compositional structures, making it a necessity for every Horner collector. Now for the downsides: the estate of composer Nino Rota unfortunately caught wind that some of Horner's inspiration was too close to Rota's own music for *Amarcord* and filed a legal motion, which resulted in damages paid and modification of the film's closing credits (for TV and video/laserdisc/DVD prints) to cite Rota. There's a deliberate homage by Horner and Johnston to composer Raymond Scott's "Powerhouse" composition that crops up throughout, most prominently in the main title (also an inspiration for "Chimp Rumble" from 1987's *Project X*). Not to mention an overall, nagging feeling of a stylistic mimic of Danny Elfman in this music, and the occasional Horner self-borrowing (most notably from 1984's *Star Trek III: The Search for Spock*). However, Horner's gentle, heartfelt "love theme" is a winner and is well-integrated into the fabric of the score, and with other cues such as those representing the buzzing bees and Szalinski's wild inventions, Horner's approach has rarely been more pleasantly visceral. This score has never seen a legitimate release and probably never will due to legal problems and Disney's lack of desire to release its catalogue of scores or to license it to a third party. Several soundtrack specialty labels have tried and failed to make arrangements to release this one.

Tummy Trouble (June 1989) ●

Unreleased

Tummy Trouble was a fairly pointless *Roger Rabbit* animated short that played in theaters prior to *Honey, I Shrunk the Kids* (Disney marketed it as a "double bill") and only runs a few minutes. The first actual purebred "cartoon" that Horner would score (the approach for animated movies such as *An American Tail* differs in a number of ways), complete with frantic, mickey-mousing music, it's best appreciated within the context of the animated short. The score has never been released.

Field of Dreams (April 1989) ●●●●

Novus 3060-2-N • 13 tracks, 50:29

The year 1989 is often considered the strongest ever for Horner scores, thanks in part to *Field of Dreams*. Though there's nothing particularly revolutionary in his work here, Horner manages to capture contemporary rural and nostalgic America; his palette ranges from acoustic piano, ethereal synth sounds and ethnic instruments (many of which were only roughly notated and then embellished in the studio by Horner's trusted small group of musicians) to jazz and country-rock arrange-



ments, traditional scoring for full orchestra and synthesizer work that turns dissonantly dark and gritty. Many of Horner's ideas would later be woven into 1991's *Class Action* among others. There is a "single version" of a suite from the score (though not released on the formal album) that was designed for radio airplay at the time. *Field of Dreams* received an Academy Award nomination for Best Original Score.

Cocoon: The Return (November 1988) ●●●

Varèse Sarabande VCD-5211 • 9 tracks, 53:28

This sequel to 1985's *Cocoon* aims to be more about laughter and lighthearted action than the first, and the touch of director Ron Howard's hand is sorely missed in this Donald Petrie-directed outing. While mostly a rehash of Horner's 1985 original *Cocoon* (including the shamelessly identical lift from his *Star Trek II: The Wrath of Khan* as heard in the original *Cocoon*) with a few new kernels of "action" motives added, this is still a fairly enjoyable, coherent listen on disc and may just keep you enthralled enough in the film itself. The score is known for Horner's reworkings of his existent material (some might say his entire career is based on doing so), especially in cues such as "Jack's Future." If you're the type of person who collects 12 *Carmina Burana* discs to compare differences of interpretation or performance, you'll enjoy this disc from a technical perspective as an opportunity to study Horner's "themes and variations" on material he wrote three years previous. Legendary session guitarist Tommy Tedesco's playing is suitably expressive throughout, while typical swing cues (arranged here by Billy May), including an incorporation of "Sweet Georgia Brown" during a basketball sequence, help break up the album—though in truth they're essentially carbon copies of the swing stuff on the original *Cocoon* and **batteries not included*. Look for an early, undeveloped motive throughout the score that would later be fully developed in *Searching for Bobby Fischer*. The album's running time is generous for a Varèse release, maybe too generous since it threatens to wear out its welcome if you're not in the right mood. If you don't yet own this or the first *Cocoon*, either one is worth picking up, but having both is for the completists only—both are now out of print, though this one is often easier to find on the secondary market.

The Land Before Time (November 1988) ●●●●

MCA MCAD-6266 • 7 tracks, 58:12

This soaring Horner score for Don Bluth's animated dinosaur film is gentle and melodic enough to appeal to the film's target child audience, and musically sophisticated and captivating enough to appeal to those outside that age range. Widely praised (and despite being occasionally blatantly reminiscent of Bartók's *Wooden Prince* and Prokofiev's *Peter and the Wolf*, not to mention shadings of Horner's own **batteries not included* and *The Journey of Natty Gann*), this is easily one of Horner's strongest efforts of the 1980s and is stunningly performed by the London Symphony Orchestra and the King's College Choir. Nearly equal in scope and ambition to *Willow*, yet more tender, the score on CD as a stand-alone listen never grows monotonous. Horner's orchestrations are quite traditional and notably open for him, with the dense inner voice colors typical of his '80s scores largely absent. At first, this may feel disconcerting and unusual to many familiar with his work, but Horner's establishment of at least a half-dozen principal musical motives—developed both on their own and as counterpoint to each other—removes any doubt whether the music can sustain a

level of sophistication and repeated listenability on disc. The song "If We Hold On Together" is performed here by Diana Ross. This album version would appear on a few of her "Best of" collections, mostly notably in an impressive, vastly rearranged orchestral version (without Horner's involvement) as part of the *Christmas in Vienna* CD and videotape. This soundtrack is long out of print and in demand by Horner collectors, though reasonably easy to find on the secondary market.

Vibes (August 1988) ●●

Varèse Sarabande VCL 9001.04 • 9 tracks, 36:08

"A psychic comedy that's out of its mind" reads the film's slogan. That must've gone for the state of mind of whichever studio executive green-lighted this project. Horner's score for this flick starring Jeff Goldblum and Cyndi Lauper is often considered the "holy grail" in collecting circles, though, ironically, not for its musical innovation or worth but for its release as a Varèse Sarabande Club limited hand-numbered series of 1,000 that is all but impossible to find today. The music itself is something much less of a collectible and one of Horner's weaker efforts of the late 1980s. As with 1986's *Where the River Runs Black*, *Vibes* is a small-scale, synth-driven score with a few South American acoustic instruments added to complement the electronic textures. This is where the similarities end, however; *Vibes* is a much less compelling score, concentrating on ambient sonic textures and sound canvas layering rather than traditional musical devices or forms. As such, it's a pleasant enough sounding collection but plays more like a new age/sound effects CD, lacking momentum and ambition. Look for whispered voice samples in tracks throughout, unique for Horner.

Red Heat (June 1988) ●

Virgin 7-90989-2 • 9 tracks, 44:10

In the same vein as *48 Hrs.* (and *Another 48 Hrs.*), though even less organized and structured, this annoying "fusion" score combines (the worst of) jazz, rock and orchestral influence for the Walter Hill-directed Schwarzenegger/Belushi flick. One critic singled out Horner's score as "pukishly mixing Prokofiev with rock and roll." Much of it sounds improvised by Horner's small group of musicians, and while that alone is not a bad thing, it fails miserably here—its presence in the film is exceptionally irritating and detracts from the visuals. Look for an affected "Russian"-sounding choir in main and end titles, squealing saxophone (which, in one cue, "Cleanhead Bust," sounds like the instrument is slowly being destroyed), synth drum set with overloud hi-hat and obnoxious clicking drumsticks, acoustic and bass guitar riffing, vocal "Hiya!" and "Chaa!" sounds, an inexplicable accordion, and that recycled "prepared piano" sound from earlier scores. And just when the instruments couldn't get any more overbearing, Horner's adored shakuhachi shows up. Virgin didn't even bother to alter the "Side 1" and "Side 2" LP/tape designations for the CD release, showing they probably cared as much about this score as Horner seemed to in composing it. Not even recommended for die-hard Horner completists.

Willow (May 1988) ●●●●

Virgin 7 90939-2 • 8 tracks, 73:15

Easily Horner's most ambitious project of the '80s, his music for the Ron Howard-directed and George Lucas-produced *Willow* quickly became a favorite score for many. It's not hard to see why: its scope is huge, with appealing coloristic choices and fetching themes (though to be fair, two

ABOUT THE RATINGS

While we call this a buyer's guide, it's really a listening guide, including mention of films with unreleased scores. Bear in mind that these scores are relative to the rest of the composer's output, and do not compare directly to the ratings in our regular SCORE section.



A must-have. One of his finest works; belongs in every soundtrack listener's collection.



Highly recommended. Close to being a classic, with lots of replay value.



Recommended with reservations. A score with representative moments but not a consistently enjoyable listen.



For completists only. Really, don't you have more important things to spend your money on?

of its principal motifs bear resemblances to Schumann's Symphony No. 3 and Prokofiev's *Alexander Nevsky*), performed crisply by the combined powerhouse forces of the London Symphony Orchestra and the King's College Choir. Gritty, dissonant action cues "Escape From the Tavern" and "Bavmorda's Spell Is Cast" are well complemented by gentler, lush writing in "Willow's Theme" and "Elora Danon," and Horner's shakuhachi is used effectively throughout. The original issue of the CD was out of print by the early '90s, but by the late-'90s it was back in print, and foreign pressings are easy to acquire today. The Internet has spawned various informal petitions to get a 2-CD expanded release of this score, though the existing release is representative enough of Horner's work. Parts of Horner's music also appeared on *The Story of Willow* CD (Buena Vista CD-008), an audio retelling of the story, also containing interviews with key production personnel (though not Horner).

*batteries not included (April 1987) ●●●

MCA MCAD-6225 • 8 tracks, 45:41

Featuring a surprisingly unaffected and genuine score, this interesting-yet-oddball film is weighed down by a screenplay and characters that fail to effectively weave together (having five writers on the project probably didn't help). Nonetheless, the bold consistency of Horner's music provides much-needed solidity most of the time. Though oddly distracting in-film, the decisiveness in the writing is charming and the musical material itself is high caliber. The pianissimo string playing in cues such as "Night Visitors" is enough to add this to your Horner collection, and balanced with powerful string and brass writing throughout, the disc packs a terrific punch. Listen for the emergence of a motif (most developed in "Hamburger Rumba") that was re-worked for *The Land Before Time* a year later. Arranger Billy May orchestrated the jazz material. The CD is long out of print and in demand by Horner collectors.

Project X (April 1987) ●●●●

Varèse Sarabande Club VCL 1101 1002 • 16 tracks, 74:52

This score received no legitimate release until late 2001, when Varèse issued it as one of the titles of its newly revived CD club, limited to 3,000 copies. This Matthew Broderick vehicle (which also features a young Helen Hunt) involves government training and experimentation on chimpanzees. Horner's approach was to offset on-screen action with a continual harkening back to the chimps' natural habitat and ancestral lineage—represented by gentle ethnic and percussion instruments and rhythmic-oriented writing. A charming score that collectors have desired for years, it unfortunately is consistently dragged down by being too reminiscent—to the point of distraction—of Horner's earlier scores for *Cocoon*, *48 Hrs.*, *Aliens* (which itself featured motivic ideas cribbed from Goldsmith's first *Alien* score) and even Goldsmith's *Planet of the Apes*. Horner also "apes" the Khachaturian *Gayane Ballet* here, his regular source of inspiration, which also appears in his writing for *Patriot Games* and *Aliens*. The solo violin passages as heard on "First Lesson" (a prime example of Horner's '80s rolling, breezy 6/8 writing, also heard prominently as constructional cornerstones in scores such as 1983's *Something Wicked This Way Comes*

and 1981's *Deadly Blessing*) were actually recorded from sheet music written backwards; then the tape was reversed and synced with the recording of the other instruments, as Horner was unsatisfied with the sound of a conventional violin solo on this track. "Chimp Rumble" is a highlight, a remarkably effective and diverse cue with complex, involved writing, but its uniqueness in the Horner canon is somewhat negated since it was later reformatted for 1989's *Honey, I Shrunk the Kids* and for the "Cat Rumble" track from 1991's *An American Tail: Fievel Goes West*, not to mention standing by itself as an odd fusion of Raymond Scott's "Powerhouse" and Leonard Bernstein's *West Side Story*. All this aside, if you're looking for a nice sampling of Horner's 1980s writing, this would be a worthwhile release to pick up (before it sells out entirely and fetches exorbitant prices on the secondary market) and should sustain many listens.

An American Tail (November 1986) ●●●●

MCA MCAD-39096 • 14 tracks, 49:51

This Don Bluth production about a mouse named Fievel was Horner's first animated score, and one that would place him in high demand for many future animated projects. Horner's music is well-constructed, utilizing a large orchestra (and chorus), but it manages to remain light on its feet and avoids cartoonish mickey-mousing. It stands among Horner's purest writing, especially in selections such as "Give Me Your Tired, Your Poor" and the infectiously joyous "Main Title." The album includes several songs, which were recorded with orchestra in 1985, with the remainder of the score being recorded several months later (due to the advance time required for animating the characters' lips to move in sync with lyrics). The songs are surprisingly charming (co-written with Barry Mann and Cynthia Weil) and more naturalistic than the "tacked-on" songs on most Horner releases (*The Pagemaster* or *Casper*, anyone?). They harken back to a golden age of musicals; "A Duo" is delightful, with the obligatory "Somewhere Out There" appearing in two versions, one of which—performed by Linda Ronstadt and James Ingram—crossed over into the pop-music market. Orchestral performances on this disc are slightly uneven, and the recording by the usually excellent engineer Eric Tomlinson is notably muffled. Still, you'd do much worse than to pick this one up, as the music provides a fresh listen, free of prior Horner musical clichés (though occasionally some aspects of *Something Wicked This Way Comes* can be heard). Look for fleeting and undeveloped appearances of a brief secondary motif that is fleshed out more fully on Horner's *An American Tail: Fievel Goes West* (and forms the backbone of its song, "Dreams to Dream"). This CD is still in print and easy to





find. It received an Academy Award nomination for "Somewhere Out There" for Best Original Song.

Name of the Rose (October 1986) ●●

Teldec 2292-44391-2 (Germany), Virgin 86948-2-3/880852

(France), PDI 80.1204 (Spain) • 13 tracks, 41:52

This unique, wholly electronic and Gregorian chant-based score for Jean-Jacques Annaud was never released in the U.S. due to the film's domestic failure, but it was issued on CD in Germany, France and Spain (all with identical disc contents). Mostly a collection of droning sounds on cheap-sounding synthesizer patches, with occasionally inspired ideas, *Name of the Rose* is in the same vein as *Vibes* and *Where the River Runs Black*; it works better on disc than the former but not as well as the latter, and is non-obtrusive within the film itself. Lots of recycled Horner motifs crop up (especially from *Star Trek III: The Search for Spock* and *Cocoon*), and motifs used in "Epilogue" would continue to appear in his later work. Seek this one out if you're a Horner completist or curious about his electronic music. Otherwise, there's not much to be recommended here.

Captain Eo (September 1986) ●●

Unreleased

Captain Eo is a 3-D film starring Michael Jackson, directed by Francis Ford Coppola, which played at Disneyland, EPCOT Center, Disneyland Paris and Disneyland Tokyo. Horner's work competed with Michael Jackson songs inside the picture and was crushed underneath the weight of exceptionally loud dialogue and sound effects. There are only a few minutes of score, and it's mainly reminiscent of Horner's past work, most notably *Star Trek III: The Search for Spock*, as well as containing a few melodic ideas that showed up in *The Land Before Time*. There's been a push among fans to see a DVD release, but nothing official has been announced or scheduled. The album was never released legitimately in any format.

Where the River Runs Black (September 1986) ●●●●

Varèse Sarabande VCD-47273 • 13 tracks, 45:13

Intriguing, early experimental synth-based score for an oddly paced film by Christopher Cain, detailing the journey of an orphan boy who continually faces an unfamiliar world. Horner's sound canvas puts him front and center on synthesizers, along with acoustic performances by South American percussion and pan pipes, acoustic guitar, a solo French horn and a boys choir. Bristling with motivic ideas uniquely suited to the instrumentation, and with no shortage of creative material in both conception and development, the CD release packs a complex, satisfying listen, with few pitfalls. There's an inher-

ent charm in the immediacy of the music; whereas many Horner scores (especially those of the later '80s and through the '90s) tend to feel somewhat reserved, there's an obvious creativity and joy inherent in the compositional process and performances here. The film's unusual construction and feel is almost documentary-like and would at first seem to lend itself more to prolonged silence than to extended musical scoring. But Horner's approach (comparable in ways to Maurice Jarre's on *Witness*) succeeds. Those who hate synth-based scores may dismiss the music as difficult listening and droning in places, but it's a definite oddity within Horner's body of work: a prime example of unabashed experimentation on his part, not to mention a great piece of pre-Zimmer-era synth writing. Now out of print and difficult to find.

Aliens (July 1986) ●●●●

Varèse Sarabande VSD-47263 • 9 tracks, 41:02

Varèse Sarabande 302 066 241-2 • 24 tracks, 75:33

Horner's *Aliens* quickly became a scoring-method prototype for a variety of modern action films. Sigourney Weaver's on-screen adventures as Ellen Ripley are underscored to great effect by aggressive brass, metallic percussion and rapid string glissandos, fused with more minimalist suspense cues. Though an effective work, not everything is wholly original; Goldsmith's original *Alien* score is occasionally evoked, as is, once again, Khachaturian's *Gayane*, plus other previous Horner material such as *Star Trek III: The Search for Spock*. The personal conflict between Horner and director James Cameron during the recording sessions is near legendary, as is the severe deadline Horner faced to get the work done (just over one week for about 90 minutes of score). Still, he turned out something considered to be one of the finest action scores of his career. Crisply recorded by Eric Tomlinson, *Aliens* first saw a release on Varèse in 1986 as a 9-track version. In May 2001, it was given a lavish presentation (also on Varèse) as a "Deluxe Edition," containing several extra tracks and percussion-only versions of some of the cues (plus extensive liner notes). It received an Academy Award nomination for Best Original Score.

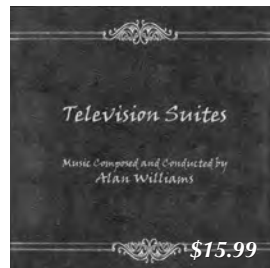
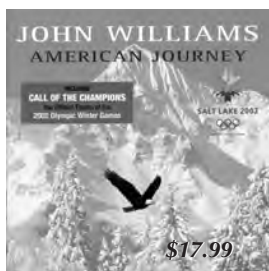
Off Beat (April 1986) ●●

Unreleased

A distant cousin to 1991's *I Love You to Death* and **batteries not included*, Horner's work for this Judge Reinhold/Meg Tilly comedy has a ragtime-meets-zydeco feel, with steel drum, accordion, saxophones, and a prominent tuba and jazz drum kit. Because Horner fails to tie the score into the picture's "performance"-aspect plot, it is ultimately unsatisfying (and occasionally distracting in the film). It's a side of Horner not often heard, but this type of film simply doesn't suit his musical and dramatic instincts. The end titles are the musical high point, where Horner presents a vaguely Randy Newman-ish suite, but even this is lazily generic. Representing the last time he would work with director Michael Dinner (*Heaven Help Us*), this music was never released as a soundtrack in any form.

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When *Logan's Run* was released in the summer of 1976, it represented the top rank of what American audiences thought could be accomplished in the science-fiction genre: its glossy surfaces, geodesic domes and lava-lamp production design by Dale Hennesy dazzling audiences across the nation. One year later the movie was relegated to relic status by the release of George Lucas' *Star Wars*, whose lived-in, hyper-detailed universe set the standard against which every future science fiction epic would be judged.

Now the very simplicity and cleanliness of the look of *Logan's Run* is part of its enduring cult appeal. Set in a far-off, post-apocalyptic future, the film takes place in the City,

With the City's rather evident downside, law enforcers are a requirement to keep the population in line whenever citizens start thinking "outside the dome." These law enforcers are the Sandmen, official assassins who use explosive flame pistols to shoot down Runners—City dwellers who elect to flee from the festival of Lastday and avoid Carrousel. The title character of *Logan's Run* is a Sandman: Logan 5 (Michael York), a young Turk who, with his best friend and fellow Sandman Francis 7 (Richard Jordan), happily hunts down Runners whenever he's not enjoying the hedonistic fruits of City life. Logan never questions his carefree existence until the arrival of Jessica 6 (Jenny Agutter), a beautiful young woman who suggests to Logan that there might not really be any such thing as Renewal and that Logan is in fact nothing more than a hired murderer. Logan is intrigued by this girl, and when the computer that monitors and directs the Sandmen informs them that a number of unaccounted-for Runners may have escaped to a mysterious asylum called Sanctuary, Logan insinuates himself with Jessica in order to find Sanctuary and hunt down the missing Runners.

Logan's Run is largely a futuristic travelogue filled with dazzling sets, strange quasi-human characters and vivid special effects. Huge tabletop miniatures of the city were created with Frank Lloyd Wright-influenced buildings linked by miniature tram cars bustling through clear Plexiglas tubes; mirrored crystals and hanging plants transformed a Texas shopping mall interior into the causeways and plazas of the city, while soundstages housed the massive sets depicting the arena-like Carrousel, an ice cave filled with sculptures of animals and frozen human victims, and the New You cosmetic surgery center with its spider-like laser scalpels.

Logan's Run was originally a short novel written by authors William F. Nolan and George Clayton Johnson. Even before its publication the book was optioned for film adaptation, and several producers pursued the project, including Irwin Allen and George Pal. In the book, the magic age of death is actually 21, and when Pal got his version rolling in 1968 he had planned to cast the film entirely with actors under 21, film in Brasilia, a modern city in the Brazilian jungle, and work with a script by James Bond veteran Richard Maibaum. MGM cancelled the production of this version, and producer Saul David (*Fantastic Voyage*, *In Like Flint*), having provided advice to both Pal and Irwin Allen on making the film, was convinced to launch his own version. David had always advised on simplifying many of the events in the novel, which included a chase sequence on flying motorcycles (a sequence ironically well-suited to later advances in special effects technology), a Civil War battle re-enactment inside an entertainment complex and a vision of the completed, 500-foot-tall Crazy Horse Memorial statue in South Dakota.

Anticipating a great deal of trouble finding under-21 actors equal to the roles in the book (though still common in the mid-'70s for 30-something actors to portray high school students, this would hardly be a problem today), David changed the age of death to 30 to tie in to the "never trust anyone over 30" slogan of the late '60s. For his production team David pulled together a crew of science fiction veterans. Director Michael Anderson was clearly chosen for having helmed the closest thing to the future dystopia of *Logan's Run*, the 1956 film adaptation of George Orwell's novel *1984*. Ironically, Anderson had just finished George Pal's unsuccessful film version of the pulp novel

LOGAN'S OVERRUN

Senior Editor Jeff Bond contributed much to FSM's latest CD release of LOGAN'S RUN. Too much, in fact. So here is some of what we were unable to fit into the official liner notes.



a gleaming metropolis set beneath several vast geodesic domes, which prevent the City's inhabitants from seeing or knowing anything about Outside—the verdant natural world all around them. The City's inhabitants live in a world of total pleasure—in fiction and reality one big shopping mall, where citizens endlessly amuse themselves with random sexual encounters, easy plastic surgery, narcotics (more in evidence in the novel than in the film) and holographic entertainments. As the movie's famous tag line states, "There Is Just One Catch" for the City, when citizens are required to engage in a ceremonial slaughter known as Carrousel. Dressed in frightening, death's head moth masks and outfits, citizens on Carrousel believe they have a slender chance for Renewal—a kind of reincarnation achieved by reaching the top of the Carrousel's gravity-free chamber—but in reality Carrousel is simple execution, a violent opiate for the City's oblivious masses.

hero *Doc Savage: The Man of Bronze* when he was pegged to direct *Logan's Run*. For the film's technical crew David turned to many of the craftsmen and artists who had helped him film another elaborate and popular science fiction film 10 years earlier: the 20th Century-Fox adventure *Fantastic Voyage*. From *Voyage*, Saul brought production designer Dale Hennesy, Oscar-winning cinematographer Ernest Laszlo and special effects supervisor L.B. "Bill" Abbott. Also onboard for the film's mechanical effects was

veteran effects man Glen Robinson, who had worked on another MGM sci-fi classic, *Forbidden Planet*, as well as *The Hindenburg*. Matte painter Matthew Yuricich was also hired; he had done paintings for *Ben-Hur* and *North by Northwest* before *Logan's Run*, and later worked on some of the biggest special effects films of the post-*Star Wars* era, including *Close Encounters of the Third Kind*, *Star Trek: The Motion Picture* and *Blade Runner*.

With its easy plastic surgery and youth-obsessed, narcissistic disco culture,

Logan's Run was almost an unwitting satire of Hollywood society, anticipating a number of trends with uncanny prescience. But despite the cutting-edge use of lasers, computer-generated imagery, Snorkel System cameras and on-camera holograms, the film's showy visual effects were somewhat mired in the traditions of the past. Abbott and his crew built two massive miniatures to represent the future city: a 1/400 scale exterior utilizing miniature greenery and underlit geodesic domes, and a sprawling, 80-foot wide miniature city built at 1/48 scale to show what lay beneath the domes. The City itself was a marvel of graceful architectural design as laid out by Dale Hennesy, but Abbott and his crew were never able to find a shooting speed that could correct for the set's relatively small scale, and the results played out like visions of the world's most elaborately designed miniature train set. Bluescreen shots of Logan and Jessica traveling in the City tube cars with glaringly obvious blue reflection spills and matte lines weren't much better. As Michael York remarks in the movie's DVD commentary, the film often seems to pre-date the time when movie special effects were actually "special."

The overall look of the film is often dazzling if rather static, this being before motion control camera technology freed up effects-oriented movies from having all of their optical shots ruthlessly locked off from camera movement.

Hennesy (who in addition to *Fantastic Voyage* worked on the pop art future sets of Woody Allen's *Sleeper* and Saul David's *In Like Flint* as well as the retro laboratory of Mel Brooks' *Young Frankenstein*) managed to create some striking neon-lit sets, including the Sandman control center with its imposing lifeclocks, the beautifully aesthetic Box ice cave and the octopus-armed robot surgeon of the New You shops. And his mirror-laden corridors and set pieces fit in perfectly with the suggested narcissism of the future world's



characters. "We ended up with the concept that people living in this society can always see themselves in reflected images," Hennesy said in an article in *American Cinematographer*. "It's a real ego trip."

Upon its release, *Logan's Run* had the typical science fiction film's advantage of being able to dazzle both audiences and critics with its special effects and sets, leaving its apparent dramatic failings for the most part forgiven. However, while producer Saul David actually praised director Michael Anderson for allowing the film's technical side to hamstring his direction, the *Hollywood Reporter* wasn't so magnanimous, noting that

Goldsmith writes scores that not only enhance the film that was made, but also seem to suggest a best-of-all-possible-worlds version that only (regrettably) exists in the composer's mind.

film is going to become very popular, and I think it's a good thing, too, because it lends a kind of optimism. So much of what we've done in the last couple of decades has been a species of the 'love among the ruins' type of picture, with people looking at each other and saying, 'It's all terrible, the jig is up, but we'll go down bravely.' By way of contrast, I feel that the science fiction film, like the western, offers a chance for bravery and adventure and for all the things that people normally think of as virtues."

Of course David was correct, but it was *Star Wars* that set the template for the sort of escapist fantasy that audiences would increasingly flock to in the following years. *Logan's Run*, by contrast, represented the stolid and moralistic approach of the past, and few science fiction films have been made in its image since. But *Logan's Run* remains an emblematic science fiction film, one very much of its time.

One almost universally praised element of the film was Jerry Goldsmith's score, which was in many ways more cutting-edge and forward-thinking than the film for which it was written. With episodes of *The Twilight Zone* and *Voyage to the Bottom of the Sea* and films like *Planet of the Apes* and *The Illustrated Man* under his belt, Goldsmith had proven himself a master of this imaginative genre before his work on *Logan's Run*, but the film's action, exotic futuristic locales, and its theme of human emotion bursting from the confines of a sterile society inspired the composer to a mid-career pinnacle. Goldsmith's approach to the material expanded on techniques he had brought to bear on *The Illustrated Man*, including alienating all-electronic passages; throbbing, expressively played serial string cues; and highly evocative impressionistic effects. But where *The Illustrated Man* was in essence a psychological, interior monologue, *Logan's Run* was a colorful adventure, and the latter score boasts a dynamism and a romantic sweep that would remain unmatched in the composer's sci-fi lexicon until 1979's *Star Trek: The Motion Picture*. As veteran film critic Charles Champlin noted, "Jerry Goldsmith's score is right on—scary, eerie, electronic in part, entirely futurish."

While Goldsmith's opening cue ("The Dome") genuflects toward Richard Strauss, the influences on the score were primarily Bartók and Stravinsky, evident in the grim, hard-edged churning of strings and often barbaric yet strangely catchy action rhythms. The action cues are supercharged yet exploding with experimentation, and the orchestral performance contains some of the most audacious and expressive string playing in Goldsmith's repertoire. For all its daunting complexity, Goldsmith's score grows out of a simple three-note motif first expressed by an echoing electronic passage before its occurrence in a slow, building brass line in the opening cue. The motif neatly encompasses the oppression of the future society, characterizing the City, its ruthless Sandmen

"Michael Anderson's heavy, unhumorous direction is strictly of the hit-your-marks variety in the dramatic scenes." The movie hit it off with audiences and became one of the more successful films of the summer of 1976, and Saul David saw in the movie's success a whole world of science fiction and fantasy waiting to be explored. His feelings about the production were prescient, if perhaps not in the way he intended: "I feel that this kind of exploratory

enforcers and icy, female-voiced central computer (Goldsmith even turns the motif into a wittily ambivalent lullaby in the film's first scene in a Sandman nursery).

Opposing the City motif is one of Goldsmith's most beautiful and moving love themes, expanded from a four-note flourish also introduced in the film's opening cue. This theme is played out for the first time in "On the Circuit" as Logan is introduced to Jessica. Her position as a rebel involved in the struggle against the City and Lastday is the key to the melody's importance in the score. It plays not only as a love theme for Logan and Jessica but as a signpost for human emotion and freedom. The theme suggests itself subtly in early passages within the City as Logan's fascination with Jessica grows, and it swells into full development in the "Ice Sculpture" cue (ironically a scene cut from the film to retain its PG rating). As Logan and Jessica emerge into the world outside the Dome for the first time, the theme finally bursts forth in spectacular form in "The Sun." This cue makes for one of the most thrilling passages of Goldsmith's career, with its balance of ecstatic brass statements of the love theme over swirling piccolo glissandos alternating with a new, nine-note rhythmic motif bubbling in the woodwinds. The cue reaches a striking, baroque-styled brass statement before the crashing descent into the threatening City theme as Francis pursues the pair out into the wilderness.

Equally impressive is Goldsmith's mix of impressionism and rousing Americana for Logan's and Jessica's exploration of the world outside. In a key moment of the score, Goldsmith blends the first sympathetic treatment of the City theme with his love theme as Logan and Jessica discover that their life crystals are clear and that they are at last free of the City's power. While the film gives lip service to its themes of love and freedom, it's Goldsmith's music that provides *Logan's Run* with the bulk of its emotional and even intellectual power—his remarkable scoring of the ice cave sequence and the robot Box is so eerily chilling and strange that it conjures up a whole alien world never convincingly matched by the film's sets and story. The wit of cues like "A Little Muscle" (with its droll tag of slurring viola and piano) and "Intensive Care" suggest the possibility of a far edgier and more disturbing movie than the one produced by the filmmakers. But Goldsmith's legacy has always been his ability to write a score that not only enhances and supports the film that was made, but also seems to suggest a best-of-all-possible-worlds version that might exist out there somewhere...perhaps only in the composer's mind.

The *Logan's Run* score was released on LP and cassette by MGM Records in 1976 and featured around half of Goldsmith's score: the cues included "The Dome/The City," "Flameout," "On the Circuit," "Ice Sculpture," "The Sun," "The Monument," "You're Renewed," "The Love Shop," "The Truth," "Intensive Care" (a coupling of "Intensive Care" and "The Key"), "The End of the City" and "Love Theme From *Logan's Run*," an ersatz pop arrangement of Goldsmith's love theme done by Jimmie Haskell. The tracks were not arranged chronologically and in some cases were disassembled in a manner that muted their dramatic impact, as when the string crescendo of "The Truth" builds only to abruptly fade off into nothingness instead of bridging with the action downbeat of "You're Renewed." The LP presentation tended to balance the score's high points against stand-alone pieces of electronica like "Flameout" and "Love Shop," eliminating the more atmospheric electronic moments and dramatic underscoring Goldsmith had accomplished.

In the film, Goldsmith's score occasionally fell victim to trimming and tracking that made some of his efforts less obvious. In fact, some important themes of the movie's script itself were deleted from the final version of the movie after test screenings. In

the original opening of the film, Francis kills a Runner, blowing him into a fountain to enthusiastic applause from a group of onlookers; Goldsmith provided a brief electronic stinger for the squib hit and an upward-spiraling electronic payout that segued directly into his keyboard lullaby for the Sandman nursery. Goldsmith wrote a full A-B melody for the lullaby, but even though the conversation between Logan and Francis in the nursery was curtailed from the original version, Goldsmith's B-theme was never used, and the three-note primary melody simply loops through the scene. Something similar happens in "Crazy Ideas," the cue for Logan's maze car ride to Cathedral with Jessica. The maze car music (introduced for the first interior shots of the domed city at the beginning of the film) is simply repeated through this scene although Goldsmith wrote acoustic underscore for Logan and Jessica's dialogue.

In another lost moment before Logan and Francis enter Carrousel, Francis sights a girl he knows and introduces her to Logan, saying, "We're celebrating his next in line—Carrousel, arcade, who knows? Want to come along?" Showing the Sandmen the blinking red crystal in her palm, the woman spacily replies, "Not unless I make it to the top. The big spin." "Thirty already? I always thought I was older than you," Francis remarks. "Well, give it a good try." The woman replies, "You know I always have. Anyway, they say flameout's the final thrill." By introducing a character happily marching to her death in Carrousel the filmmakers make the ritual that much creepier, and losing this short scene (admittedly badly played by the actress in question) just distances the audience from the tragedy.

Recreational drugs, front and center in the novel, are underplayed in the film, and some specific references to them were cut. In the final version of the film the leader of the pack of "cubs" in Cathedral yells out "Muscle!" before applying a small pad to his face just before he attacks Logan. This was actually a performance-enhancing drug described as "lysergic foam" in the novel. In a cut scene before the pair enter Cathedral, Logan says the Cathedral quadrant is closed to keep the cubs in. "When they're flying on muscle there's no other way to control them," he explains. "Muscle?" Jessica asks. "Is that a drug? I've never heard of it." "It's unauthorized," Logan says. "Speeds up the reflexes. Anyway, it's no good for anyone over 13. It'd shake you or me to pieces."

The most crucial and noted cut to the movie involved Goldsmith's "Ice Sculpture" cue. After the violent chase music of "The Key," Goldsmith introduced the icy lair of the cyborg Box with a beautiful piece of impressionistic scoring for strings and harp before the rhythmic, exotic treatment of Box himself emerges. Before the robot's entrance there's a brief (but memorable!) moment of nudity as Logan and Jessica change from their wet clothes to some convenient furs. In the original cut of the film there was a lengthy nude sequence as Box requests the two humans be added to his collection of ice sculptures. "No human sculptor could match this greatness...don't you agree?" the robot purrs. "Never a pair. I have never had a pair. You're a beautiful pair. I've never seen humans whom I thought worthy of being here...I'd like to sculpt you. You'd be the base of the column. You'd hold up my world! Do you know how long all this will last? Not thirty years...or thirty thousand years...but thirty thousand thousand years...and you'll be part of it. Ages will roll...ages. And you'll be here...the two of you...eternally frozen...frozen...beautiful."

Goldsmith first fully develops his love theme for Logan and Jessica as the two are sculpted by Box in a naked embrace. (Box's request for the two to pose nude and his comments as he sculpts provoked laughter at the test screening. While it's always been suggested the nude scene was cut to avoid getting the film an R rating, the audience reaction certainly may help to explain the excision.) This is the only place where Logan discusses his initial plan to infiltrate the underground through Jessica, and it's here that he reveals

his growing feelings for her. "I'd been ordered to find out where the Runners were going, to find this sanctuary and destroy it," Logan explains. "That's why I brought in the Sandman that killed your friend. Jessica, you don't know that it was my fault. I want to be free...and I find I need you."

Goldsmith's electronic music was recorded well before the orchestral sections of the score, which may account for its use in some of the movie's trailers (which otherwise heavily featured orchestral music from Michel Legrand's score to MGM's *Ice Station Zebra*). The film's radio spots emphasized the future world's emphasis on "total pleasure" and often had a strangely pornographic slant to them; critics of the movie found a mantra in one of the film's early tag lines: "It begins where imagination ends."

The full presentation of Goldsmith's score reveals a work with far more subtlety and scope than the initial LP treatment indicated. "The Assignment/Lost Years" and "She'll Do It/Let Me Help" join "On the Circuit" in laying the groundwork for his full presentation of the love theme in "Ice Sculpture" and "The Sun," while adding

some needed orchestral underscoring to the film's earlier suspense passages. "Lost Years" and "Fatal Games" also demonstrate how crucial Goldsmith's electronic effects are to the film's sound effects mix. In "Fatal Games" the electronic pulse laid down by Goldsmith acts as the tracking signal from Logan's sensor as he hunts the Runner outside Carrousel, and in "Lost Years" Goldsmith's pulsating electronic patterns (all still based on the simple three-note motif established in the film's main title) illustrate all the City computer's functions as it interacts with Logan and then robs him of the final years of his life. Particularly chilling is the final, blithe electronic phrasing as Logan nervously asks if he'll be given back his lost years—it's as if the computer mind has gone off on its own, leaving the question of Logan's mortality far behind. The overpowering electronics return in the climactic "The Interrogation," with the reverberating City motif used to represent each of the three zombie-like Logan holograms questioned by the computer. "The Journey Back/The Beach" adds dimension to the Stravinsky-like characterization of the outside world introduced in "The Sun" and "The Monument," while the swirling eddies of "Return to the City" add a final show of orchestration after the heights of "Intensive Care" and "Ice Sculpture."

Jerry Goldsmith's *Logan's Run* ranks alongside *Planet of the Apes* and *Star Trek: The Motion Picture* as an epic work of imagination, with an emotional quality somewhat lacking in those other two efforts. While the film itself may be better remembered as camp than as a classic, no one ever accused *Star Trek: The Motion Picture* of being a sci-fi *Citizen Kane*, either. In the Goldsmith canon, the score has been overshadowed by the fact that the composer won a 1976 Oscar for his score to *The Omen*, but *Logan's Run* is arguably the more impressive effort. It's long past time for this score to be Renewed.

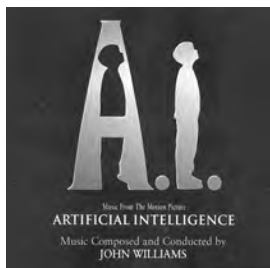
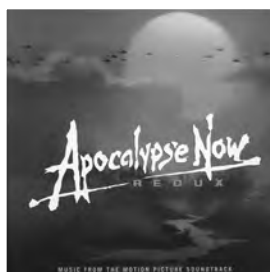
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For the ultimate LOGAN'S RUN archive, visit the City of Domes at www.snowcrest.net/fox/Logan.html. Deleted dialogue quoted in this article is from the film's shooting script; the lines as shot may have differed.



The Best and the Worst of 2001

FSM's annual compendium of film scores on screen and CD



My Two Cents

By Jeff Bond

Weirdest Score Re-evaluation

It's arguable that the best movie released in 2001 was actually first released in 1979—Francis Ford Coppola's revisitation, *Apocalypse Now Redux*. The original film is a harrowing, semi-fantastical look at the Vietnam War, with an abstract, rock-influenced electronic score credited to Coppola's father Carmine, as well as Coppola himself and Grateful Dead percussionist Mickey Hart. But Coppola was also assisted by numerous others, including composer Shirley Walker. The feeling of the original film score as heard in 1979 is that of a cold rock phantasmagoria, but *Apocalypse Now Redux* reveals some surprising elements audiences didn't hear during the film's original release.

Coppola's expanded version of the film features scenes that paint a far warmer picture of Martin Sheen's Capt. Willard character (he's shown playing practical jokes with the patrol boat crew and even arranging for the men to sleep with the USO show Playboy bunnies as they travel upriver), and also includes a legendary lost scene set on a French colonial plantation. The scoring of many of these previously unseen sequences is at times startlingly traditional and tonal, with real melodies and emotion that stand out starkly from the chilly electronic passages of the original film cut. Most striking of all is the scoring of the last part of the French plantation sequence, in which Sheen's character has a brief dalliance with a French woman. Out of nowhere a lush, *Summer of '42*-style love theme emerges from the proceedings! "Love Theme From *Apocalypse Now*"? Who'd a thunk it?

Worst Movie in Human History

Steven Spielberg's *A.I.—Artificial Intelligence*. Just kidding—although to listen to some people, Spielberg's mounting of the long-rumored Stanley Kubrick science fiction project was worthy of a war crimes trial. To me, what most audiences seemed to hate so intensely (the collision

of Spielberg sentiment and Kubrick's cold, unflinching vision of humanity) was the most resonant and deeply troubling element of the film, and that made John Williams' incredibly haunting score almost an elegy for the Spielberg vision. We'll never know what Kubrick would have done with the same story (my guess is it would have been just as despised at first blush, just like almost every Kubrick release is until it's re-evaluated years later), but if Kubrick really did suggest that Spielberg make *A.I.*, it may have been the filmmaker's last icy joke on the public. In a way *A.I.* works as Kubrick's from-the-grave critique of Spielberg's themes, providing an ending that seems on its surface a shallow tearjerker, but which really bespeaks an existential emptiness few movies have ever dared to present. As for Williams' score, *Harry Potter* may have been the romp everyone wanted from the composer after the wan *The Phantom Menace*, but *A.I.* marks his first full-court press in the sci-fi genre since *Close Encounters of the Third Kind*.

Most Thankless High-Profile Remake Assignment

Danny Elfman's job on Tim Burton's *Planet of the Apes*. You couldn't find a better choice (other than Jerry Goldsmith) to score a movie about an upside-down civilization of apes, and Elfman showed himself more than equal to the task of living up to Jerry Goldsmith's original musical vision with his shambling, foreboding 3/4 title music rhythms spiced up with rattling percussion effects that were an intelligent technological update of the acoustic effects Goldsmith brought to his original score. Elfman also brought a winning sense of sci-fi wonder to the movie's early space exploration scenes and Herrmann-esque scope to the initial sequences on the Ape planet. Unfortunately, the movie let Elfman down at every turn, consistently failing to develop any dramatic threads or even intelligible action sequences for the composer to sink his teeth into. While the remake was described at every turn as a "reimagining," "de-imagining" is more like it—it's almost a blow-by-blow remake of the original, only with all the *ideas* taken out. Elfman and makeup guru Rick Baker are the only people to emerge from this disaster unscathed.

Best Score for Worst Movie

Christopher Young's *Swordfish*. I've managed to buy the bad-haircut John Travolta as a cool bad guy in *Pulp Fiction*

and *Face/Off*, but *Swordfish* has finally pushed the formula into the “offensive” column as we’re asked to view a guy who slaughters dozens of innocent people as some kind of twisted hero just because he blows up a terrorist at the end of the movie. *Swordfish* is ridiculous throughout, but at least Chris Young’s score (available as a promo through Intrada) catches the vibe without sounding like the collection of drum loops that seems to be dumped into every other contemporary action movie. Jazzy and slickly perverse, Young’s music adds a veneer of sex and violent style that the film itself can’t really match, and suggests that he might not be a bad choice to do a James Bond movie some day. His massive, rhythmic scoring of the film’s ludicrous flying-bus action finale is a real standout.

Best Jerry Goldsmith Score

The Last Castle. We got one Goldsmith score in 2000 (a doozy in my opinion: *Hollow Man*) and two in 2001, so you can’t argue that Goldsmith is working too hard anymore. With his unmatched skill at scoring suspense and the dark side of humanity, it’s amazing Goldsmith has never scored a straight serial killer movie before. Unfortunately, his first attempt, for the Morgan Freeman thriller *Along Came a Spider*, is functional at best. I usually take umbrage at the Goldsmith-bashers who describe every new effort from the composer as a mishmash of effects from his earlier scores, but at least as an album, *Along Came a Spider* never really comes together and really does play as a collection of disconnected gestures. It has its moments, and one cue, “Ransom,” aspires to some of that old *Barnaby Jones*-style greatness, but this by-the-numbers thriller reportedly failed to inspire anyone involved with it.

The Last Castle is a different story, although as a movie it’s even a lower-common-denominator affair than *Along Came a Spider*. Robert Redford stars as a saintly general placed in a picturesque military prison for making One Mistake. He immediately deduces that the prison commander, played by James Gandolfini, is a cruel martinet, and he begins a coup to take over the prison. Director (and former film critic) Rod Lurie is not a master of subtlety, and while Goldsmith doesn’t overscore the movie in terms of total minutes of music, the one-sidedness of the proceedings doesn’t allow him to do very much but provide warm patriotic feelings as Redford’s general marshals his forces. Throughout the score, Goldsmith works out two themes: a lonely trumpet melody for Redford’s lost glory and a massive *Air Force One*-style patriotic fanfare; in the

film both sit pretty heavily since the iconic framing of Redford alone is more than enough to impart the “hero” message to the audience. But as the conflict develops, Goldsmith’s score builds real momentum, and his scoring of the final, *Spartacus*-like takeover of the prison bursts through with a raw emotion I haven’t heard from the composer in quite a while. It’s clear that Goldsmith really got into this story; even an underscoring cue like “The Rock Pile,” which could have easily devolved into formless droning, manages to hit every emotional mark. While the score is full of echoes of previous works (*Patton* and *Rambo III* come to mind), it hardly seems like an example of Goldsmith resting on his laurels. He recently signed to do what may well be the final *Star Trek* movie, *Nemesis*, and if he can work up the same enthusiasm for it that he obviously did for *Hollow Man* and *The Last Castle*, we might finally get a *Trek* score from the master to equal his first two turns at bat on the franchise.

Toughest Critics

The online denizens who actually managed to call Jerry Goldsmith’s patriotism into question for dedicating a piece of music from his *Last Castle* score to the 9/11 tragedy. Goldsmith was asked by the representatives of the Hollywood Bowl if he could come up with a piece of music to reflect the tragedy for a concert occurring the following weekend after the attacks on the World Trade Center and the Pentagon. The composer was then in the middle of finishing *The Last Castle*, and it would have been impossible for him to produce an original piece of music in the time allowed, but he did recognize that the *Last Castle* theme might be appropriate for the request and offered to rework it for the concert. The piece was entitled “September 11, 2001” and was included on the *Last Castle* soundtrack CD. Whether people thought Goldsmith was trying to sell more records with the move or whether they thought he should have been able to produce a full-blown symphony in the few days he had to work with, some of the kvetching about what was obviously an honest attempt by Goldsmith to be helpful in a time of need was crueler than anything FSM on its worst day has managed to say about the composer.

Best Reissues

Varèse Sarabande made my life happier last year with their stellar Deluxe Edition of *Total Recall*, and this year they did the same with their expanded and remastered reissues of Goldsmith’s three *Omen* scores: *The Omen*, *Damien: Omen*



Old-School Score Card...

There’s some serious musical anthropology to be done here, but since *FSM* is a magazine, we’ll start with a list. As we reflect upon the hits and misses of 2001, why not take a backward glance at the noteworthy film scores of 1971, 1981 and 1991, respectively. Do you see a progression?

What were we listening to 30 years ago?

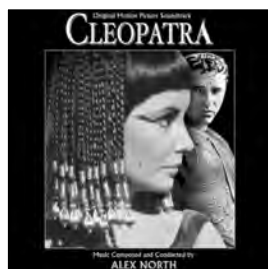
John Barry	<i>Diamonds Are Forever</i>
Roy Budd	<i>Get Carter</i>
Don Ellis	<i>The French Connection</i>
Jerry Fielding	<i>Straw Dogs</i>
Jerry Goldsmith	<i>Mephisto Waltz</i>
Ron Grainer	<i>The Omega Man</i>
Quincy Jones	<i>Dollars</i>
Michel Legrand	<i>Summer of '42</i>
Gil Melle	<i>The Andromeda Strain</i>
Lalo Schiffrin	<i>Dirty Harry</i>
Isaac Hayes	<i>Shaft</i>
John Williams	<i>Fiddler on the Roof</i>

...20 years ago?

John Barry	<i>Body Heat</i>
Elmer Bernstein	<i>Heavy Metal</i>
Bill Conti	<i>For Your Eyes Only</i>
Georges Delerue	<i>True Confessions</i>
Pino Donaggio	<i>Blow Out</i>
Jerry Goldsmith	<i>The Final Conflict</i>
Dave Grusin	<i>On Golden Pond</i>
James Horner	<i>Wolfen</i>
Henry Mancini	<i>S.O.B.</i>
Randy Newman	<i>Ragtime</i>
Vangelis	<i>Chariots of Fire</i>
John Williams	<i>Raiders of the Lost Ark</i>

...10 years ago?

Elmer Bernstein	<i>A Rage in Harlem</i>
Patrick Doyle	<i>Dead Again</i>
Brad Fiedel	<i>Terminator 2</i>
Jerry Goldsmith	<i>Sleeping With the Enemy</i>
James Horner	<i>The Rocketeer</i>
J.N. Howard	<i>Grand Canyon</i>
Michael Kamen	<i>Robin Hood, Prince of Thieves</i>
Thomas Newman	<i>Fried Green Tomatoes</i>
Marc Shaiman	<i>City Slickers</i>
Howard Shore	<i>The Silence of the Lambs</i>
John Williams	<i>JFK</i>
Hans Zimmer	<i>Backdraft</i>



**2001 was
a good
year to be
a film
score fan.
And while
things
petered
out a bit
toward
the end of
the year,
two men
stood tall
through
it all.**



II and *The Final Conflict*. Never has so much epic film-scoring grandeur been applied to such tarted-up slasher movies, but Goldsmith's *Omen* scores are legend, and these new albums really do them justice—even if fans are grumbling because the original *Omen* score still isn't complete.

Coolest Albums I'm Not Really Supposed to Discuss

One of the great perks of working at *FSM* is being involved in some incredible soundtrack releases. The downside is I can't review them when they arrive. But allow me to mention some of my favorite albums of 2001:

The most deliciously enjoyable listening experience, hands down, was the two-CD set of Alex North's staggering epic score *Cleopatra*, a gargantuan work that I will never tire of listening to. *Spartacus* has been one of my favorite movies and scores for years, but after hearing this new album I've gradually come to prefer *Cleopatra* as a score (although *Spartacus* is the superior film). North's intellectual detachment from the material produced a work that is elegant, sinuous and consistently fascinating—my heartfelt thanks to Kevin Burns, Nick Redman and Lukas Kendall for their work on this landmark album and for letting me be involved in the project.

Running a close second to *Cleopatra* is *FSM*'s own *The Illustrated Man*. This is one of those '60s Goldsmith scores I've always loved, though a lot of modern-day listeners hear it and can't quite figure out what the fuss is about. As much as I love *Star Trek: The Motion Picture*, for me Goldsmith's *Planet of the Apes*, *Logan's Run* and *The Illustrated Man* are his real sci-fi masterpieces—they have more of a personal feel to them and showcase the strangeness and virtuosity of the composer's writing to incredible effect. The old boot of *Illustrated Man* has long been one of the greatest arguments against bootleggery ever released, and to help turn that offense into the coaster it's always deserved to be gave me great satisfaction. Goldsmith's score offers an unrivaled sense of haunting melancholy and fits in perfectly between *Apes* and *Logan's Run*.

Rounding out my choices are two somewhat below-the-radar Golden Age works: Friedhofer's *Between Heaven and Hell* and Leigh Harline's *Broken Lance*. Both lay the groundwork for a lot of the sophisticated action writing Jerry Goldsmith picked up on in his career in the '60s: Friedhofer's setting of the *Dies Irae* as a snare-driven military anthem is remarkable and leads to a fantastic action climax, while Harline's work on *Broken Lance* pre-dates Alex North's *Cheyenne Autumn* in its serious-minded, modernistic application of Hollywood "Indian" music.

Best Score Written by a Director

No, not John Carpenter's *Ghosts of Mars*—this year triple-threat Spanish filmmaker Alejandro Amenábar produced a sophisticated and appropriately "haunting" orchestral score for his ghost story *The Others*. Amenábar also effectively scored his two early films *Thesis* and *Open Your Eyes* (recently remade—without much of a score at all—by Cameron Crowe as *Vanilla Sky*). And while he was waiting for Nicole Kidman to be available for *The Others*, he even scored two films for other directors. Amenábar, in fact, is one of us—a movie-score buff who cites the inspiration of listening to genre scores like Williams' *Superman* as the reason he got into filmmaking in the first place. His film music is everything you'd want from a "real" composer, full of strong melodies and mood to spare. You go, Alejandro!

FSM

Jason Comerford's Diary

By Jason Comerford

Normally we writers love this end-of-the-year stuff; it's usually a fun chance to think back through the haze of the last 365 days and try to pick out any and every bright spot. This year certainly didn't resemble the futuristic vision of Stanley Kubrick and Arthur C. Clarke; proof positive that the human imagination moves much faster than actual progress. But 2001, of course, had its share of unimaginable occurrences; everything that happened in the world on or before Sept. 10 seems much more of a distant memory than usual. Popular entertainment seemed as empty and soulless as ever before, and yet paradoxically, it seemed more necessary than ever. Go figure.

In the end, it was business as usual. The big-budget studio movies were mostly a waste of time. A few studio films of actual quality poked through the mess but, predictably, did little business. And it was up to independent and imported movies to give us anything of substance. A lot of people (including myself) were quick to howl about how different the world seemed after Sept. 11, but real change, in fact, occurs very slowly, and it will certainly be interesting to see if Hollywood's bad habits and shortsighted perceptions take a turn for the better.

Interesting fusions

January saw the release of *The Pledge*, directed by Sean Penn, a risky, complex and unnerving anti-thriller that puts off those looking for cookie-cutter cops n' criminals sagas resembling episodes of *C.S.I.* Skillfully directed and beautifully acted by a cast to die for, it failed at the box office nonetheless. Best of all was Hans Zimmer and Klaus Badelt's creepy-cool, heavily textural score, which was a perfect, sparse match for the film's tricky and ambiguous storyline.

Springtime was a period that featured films with serviceable music and little else. *Bridget Jones's Diary* had a tinkling, shimmering score from Patrick Doyle, in the vein of scores like *Mrs. Winterbourne*, but there wasn't much to it. The pretentious and plodding *Hannibal* was DOA, so one can't fault Hans Zimmer for failing to add much to the whole affair. Zimmer didn't fare too well with the much-maligned *Pearl Harbor*, either, but, as with *Hannibal*, he couldn't have been inspired much. (Neither the film nor the score of *Pearl Harbor* was as bad as it could have been; simply put, both were extravagantly mediocre.)

The summer crop was about what one would expect. Alan Silvestri's lavish score for *The Mummy Returns* was like the last gasp of a dying giant; it sounded like the death knell for the era of the Big Orchestral Score. The movie itself was a real piece of work—so incredibly, impossibly idiotic that it almost seemed like a work of demented genius. Silvestri did exactly what he was supposed to do; he splashed a lot of 19th-century orchestral fireworks all over the place and prayed that some of it would stick. Elliot Goldenthal tried the same thing with *Final Fantasy: The Spirits Within* and gained even less ground.

As usual, a lot of scores this year that had promise were dragged down by the films. Chris Young's score to *Swordfish* actually wasn't bad at all; it had its share of exciting fusion, between orchestral writing and Paul Oakenfold's house-

techno stylings. But the movie, lugubrious and senseless, was like poison. Ditto for *Jurassic Park III*; for my money, Don Davis should get away from B-movies with A-budgets. And I thought *Shrek* was the year's most overrated success; it started out well, but quickly ran out of steam, and the score by John Powell and Harry Gregson-Williams was largely a missed opportunity.

Bright spots

John Williams' score to Steven Spielberg's *A.I.—Artificial Intelligence* took me by surprise, as did the film; it walked the fine line between complexity and self-aware pretension and turned out to be a hell of an achievement. (It was also the oddest choice for a summer-movie release, ever—but that's probably the only way it would have made any money.) Marco Beltrami did an admirably skillful job with his music for the underrated thriller *Joy Ride*. And I can't, for the life of me, explain why I enjoyed *Cats & Dogs* so much, but I did, and I thought John Debney's jokey parody score was spot-on. Sue me.

Fall came, and finally there was something worth seeing. David Lynch's intoxicating, mind-bending *Mulholland Drive* was probably the best moviegoing experience I had all year. It had scenes that made me howl with pure, unadulterated delight, and also ones that took my breath away. You learn Lynch like you'd learn another language—and ever since assimilating his style, I can't get enough. *Mulholland Drive* is probably his most intoxicating work yet, a trippy combination of the yin-yang narrative style of *Lost Highway* and the rich emotional thrust of *The Elephant Man*. (Between *Memento* and *Mulholland Drive*, well, my mind had a lot of good sex this year.) And Lynch uses music like no other; Angelo Badalamenti's score bounced smoothly between sneaky jokiness and icy tension. The use of a Spanish-language, a cappella take on Roy Orbison's "Cryin'" in the stunning Club Silencio sequence helped buoy what was, for my money, the most amazing scene yet in Lynch's body of work.

I also thought Trevor Jones did a remarkable job with his score to *From Hell*, creating a fascinatingly atmospheric soundscape for the movie to take place in, along with a gorgeous, melancholy love theme. (The superbly sequenced album is one of the best of the year.) The French import *Amélie* looked like an exploding candy store, but it didn't fool me for one second; I thought it irritating and cutesy, a movie that tried much too hard to be charming and light on its feet. Composer Yann Tiersen, however, managed to compose a multifaceted score that actually improves when separated from the film—a rare treat.

And then there's *The Lord of the Rings*. I resisted the movie at first—I was surprised at the numerous liberties taken with Tolkien's work, many more than I expected. Then I saw it again, and that's when it got its claws in me; it's a breathtaking, passionate and intense experience. Howard Shore's score has made it onto a lot of Top-10 lists, seemingly by virtue of it being a big, noisy score to a big, noisy movie; but break the thing down and it holds

up. It's one of those scores that has everything, and yet doesn't make you feel guilty for enjoying the sprawl of its reach. (But I must add that Shore's music for *The Score*, while being the polar opposite in approach, was every bit as good.)

Honorable mentions must go to Mark Mothersbaugh, for his prankish score to *The Royal Tenenbaums*, a less challenging film than Wes Anderson's previous effort, *Rushmore*, but also richer and more rewarding. Also to Alejandro Amenábar for his score to his own film *The Others*, a late-summer chiller that actually earned its scares through character and drama, rather than visual-effects fireworks.

I wish there were great profundities that could be gleaned from the art of film music—ones that might help us through troubled times—but the only thing I can deduce is that hard times often produce great periods of artistic advancements. World War II spawned the Beat Generation; the tumultuous Vietnam era produced a level of development in the arts that has yet to be topped. We could be on the cusp of a great period; I, for one, am looking forward to it.

FSM

2001: A Nice Year

by Jon and Al Kaplan

If nothing else, this year was a good year to be a film music fan. In particular, the summer of 2001 was the best season for film scores since God knows when. And while things petered out a bit toward the end of the year, two men stood tall through it all, reaching upward like bright red tulips in a sea of black diarrhea, working hard to prove that film music didn't die in the early 1990s. And those two men are...

The Fabulous, Dynamic Duo Club

John Williams and Howard Shore prove that they're not "too chicken-shit" to join this exclusive club, normally reserved for elite scientists like Seth Brundle. Each composer delivered two dynamite scores in 2001: Williams' *A.I.* and *Harry Potter*; Shore's *The Score* and *Lord of the Rings*. Sadly, this isn't the place to spend six pages writing about why these scores are so good—plus, if we did that, no one would care. Just like no one cares when we write about *Tora, Tora, Tora!*, *Back to the Future* or *Ghostbusters*. But here are a few kind words:

A.I. is Williams' best score in years...it's so clean and so smart that it almost hurts to listen to. The CD is, as usual, extremely screwed up, but it does offer two nice album arrangements (of the



You Don't Say...

It's always interesting to hear what mainstream critics have to say when they notice the music in a movie; here's a few choice quotes from around the country...

HANNIBAL Hans Zimmer

"...the giveaway is, whenever Anthony Hopkins stops talking, the already obtrusive music wells up."
—Henry Sheehan, *Orange County Register*

ENEMY AT THE GATES James Horner

"...the maudlin histrionics have been backburnered so much that James Horner's standard browbeating score can barely be bothered to muster up a love theme." —Sean Burns, *Philadelphia Weekly*

THE DISH Edmund Cho

"Someone could not resist cueing the audience with obtrusive inspirational music...Images of the revolving and tilting dish are sufficient...and do more than make up for the musical goosing on the soundtrack." —Bob Graham, *San Francisco Chronicle*

RUSH HOUR 2 Lalo Schifrin

"...while Lalo Schifrin's regurgitation of his *Enter the Dragon* score backs Ratner up 100 percent."
—Patrick Machais, *S.F. Bay Guardian*

HARRY POTTER John Williams

"And so what if the spooky celeste of 'Hedwig's Theme' is a total Danny Elfman rip? That only means that Elfman's sound has permeated the mainstream to the point where Williams—who is the mainstream, and often brilliantly—can use it for his palette."
—Ty Burr, *Entertainment Weekly*



Abandonment theme and the Blue Fairy theme). *Harry Potter* is at the other end of the Williams spectrum, boasting a near-endless catalogue of exuberant themes and lush orchestrations. Williams obviously took *Harry Potter* more seriously than he did *The Phantom Menace*, and in fairness, *Harry Potter* is a much better film. But it still sucks.

Shore's *The Score* boosted the Norton/DeNiro film from "blah" to "blast." It's the best caper score since Elfman's *Mission: Impossible* (not that the two scores are all that similar). *Lord of the Rings* is still fresh in our minds as we write this...and it still will be months from now. Shame on anyone who thought Shore couldn't handle a film of *LOTR*'s magnitude. We can't think of anyone better suited for *LOTR* than fel-

low New York Hebrew, Howard Shore. His score is by turns gigantic and intimate, and both thematic and textural—plus it's all meticulously laid out (without the usual epic clutter) as per custom with Shore. Give him the Oscar now, we say.



Fifth Best Score of the Year Award

When we first heard *The Mummy Returns*, we were quick to jump on the "Well, it's loud" bandwagon. But like Jerry Orbach, when we're wrong, we say we're wrong. Alan Silvestri's *Mummy* is chock-full of exciting material, boasts robust homages to Rózsa, makes a great CD for the car, and features the most thrilling end-title piece since Bruce Broughton's *Tombstone*. Unfortunately, as you know, this stupendous cue is not on the album because it was recorded later and in Los Angeles.

Most Infuriating Album

Band of Brothers by Michael Kamen. We've been hard on our friend Michael Kamen for the past few years because we were a bit let down by his scores for *Frequency*, *X-Men* and, despite some brilliant moments, *Iron Giant*. These were movies that really could have benefited from inspired scoring. Fortunately, with *Band of Brothers*, Michael Kamen returns to his *Highlander/Dead Zone* roots with a chilly, rousing and nostalgic musical backdrop.

The score album was okay, but it didn't do justice to Kamen's well-spotted and restrained approach to this HBO war series. Admittedly, we lost interest in the show after the fifth or sixth episode, but we saw more than enough to declare that much of Kamen's best writing was left off the album. In fact, if we had to pick our favorite tracks in each of the first six episodes, it's safe to say that *none* of them are on the CD. Plus, astonishingly, the end-credits piece isn't on the album either, and it's got the most beautiful rendition of a theme that's underrepresented on the disc.

Best Marriage of Music and Image Award

John Williams, for his brilliant scoring of the "Searching for the Blue Fairy" sequence in *A.I.* Before we'd actually seen or listened to *A.I.* we'd heard snippets of the gorgeous (if not misleadingly edited) Blue Fairy theme in the film's trailers. When we were finally watching the film and didn't hear this theme for the first two hours, we feared that it might have been a trailer theme tracked from elsewhere! But we were wrong. The mere idea that Williams had the control to save this heart-breaking theme for such a crucial moment in the film brought us to tears. Or it brought at least one



of us to tears, because Jon claims he knew all along that Williams was saving it for the Blue Fairy. [You're god damned right I did, Al, you ignorant little witch. —JZK] This theme and cue are particularly moving because they do not acknowledge the falling of the Ferris wheel, despite the danger and majesty of the event; David ignores it and so does Williams. By playing through this, Williams finds and accentuates a mythic importance, bringing out the utmost beauty in an otherwise cold, dark and disturbing scene.

Honorable Mention: The entire sequence with the collapsing stairs in *Lord of the Rings* (track 13 on the album)...especially the key change that launches The Fellowship theme right after Aragorn and Frodo cross.

Sloppy Copy Award

Someone blew it big time! On Decca's *K-Pax* album, orchestra contractor Sandy DeCrescent is not only credited as an orchestrator, but her last name is also misspelled "Decrescen." Sandy DeCrescent called and yelled at us once, so we pity the poor fool who dared foul up her credit.



Best Horror Score

The Others, by Alejandro Amenábar. Somewhere during the course of the past 10 years, horror scores have become collections of Corigliano-inspired/Polish avant-garde shock effects (wailing horns, aleatoric strings) with a tinkly music-box theme thrown in for good measure. Amenábar's *The Others* is a reminder that horror scores used to be good and still can be, as long as you're directing the movie you're scoring, and don't have to worry about Harvey Weinstein replacing you with Marco Beltrami.

Best TV Movie Score

Uprising by Maurice Jarre. This score did understated wonders for this strangely paced but effective docu-drama about ghetto Jews fighting back against Nazis. Unfortunately, as we watched the film, we couldn't really tell what music was written by Jarre and what was source music—most everything sounded familiar.

Either way, we liked most of it. Okay, okay, so we don't really have anything to say about this score. We



just created this category so we could compliment the film and network for including the scene where Leelee Sobieski stands naked, trying to hold up and cover her enormous boulders with her little chicken arms. It's quite a task she faced there. She's a brave woman. And we also want to honor David Schwimmer for his astonishing German/*Friends* accent that added a touch of comic relief in the otherwise dark and somber proceedings.

The Liv Tyler's Lips Award

Our favorite part of the *Lord of the Rings* album (the unbelievable horn passage at the end of track 8) was excised from the film and replaced with a subdued, rewritten version. The stunning, cascading horn fanfares were supposed to sound as Liv Tyler's horse reaches the river and turns to face off against those horrible black demons. But now they don't. It's absolutely unfathomable that any living person could hear this music (with or without the visu-

als) and cut it out of *anything*. We don't know who is responsible for this travesty, so we will blame John Williams.

Honorable Mention: Also goes to John Williams, for bumping Enya's song up to the top of the end credits instead of starting the crawl with Shore's superior "In Dreams," sung by a sweet little boy.

"Please Go Away Forever" Award

Thomas Newman Clones. When Thomas Newman came into his own in 1994 with *The Shawshank Redemption* and *Little Women*, his "sound" was a breath of fresh air. Now, he has become the very thing he once saved us from (cliché), and it's not even his fault. People are ragging on Newman for churning out the same score over and over again since *American Beauty*, but where's the evidence to back up this horrifying accusation? *Pay It Forward*? Sorry, but that's *one* score. The true blame falls on the Thomas Newman imitators: Composers for Nissan and Sony video camera commercials; TV shows produced by David E. Kelly; and nearly any movie that stars Kevin Spacey. That's just the tip of the iceberg. So lay off poor Thomas Newman. He just wrote a fine score for *In the Bedroom* that sounds nothing like *American Beauty*. It may be boring and last less than 10 minutes, but it's different.

Worst Use of Songs

Shrek is Dreamworks' CGI hit about a fat, unfunny ogre who finds true love in the face of adversity. Which explains why Roger Ebert gave the film four stars. *Shrek* was stupendously overrated and marred by unnecessary anachronistic songs. Yes, that's right. The script is allowed to be anachronistic but the music isn't. On the other hand, if those songs saved us from more incantations of Trevor Rabin's theme from *Deep Blue Sea* and *The 6th Day*, then give us the stupid songs. We don't know who decided to include Rabin's theme in this movie, but it completely erased any affection we had for Harry Gregson-Williams' tender love theme introduced in the film's prologue.

Worst Use of Songs

Sorry, we just saw *Vanilla Sky*, and these songs are even more annoying than the ones in *Shrek*. Cameron Crowe may be a decent director, but the songs and especially the song-aping "underscore" (penned by Crowe's lovely wife, Nancy Wilson) in *Vanilla Sky* did irreparable damage to an otherwise average movie. Cameron Crowe, if you want to make something more than a stupid relationship movie, please put your record collection in the closet, kill your wife, and hire Danny Elfman.

Best Song

Danny Elfman for "Floop's Song" from *Spy Kids*. *Spy Kids* was a decent-if-slight kids movie (and quality-wise, the score was all over the map), but Elfman's demented anthem for the film's conflicted baddie Floop is as much fun as any song the composer's ever penned—even though it's only 50 seconds long.

The Three Stinkers Award

John Powell, who scored three movies this summer, (*Shrek*, *Evolution* and *Rat Race*) with each score more forgettable than the previous. What's wrong with the world when John Powell, Graeme Revell and Trevor Rabin can get attached to big blockbusters while geniuses like Basil Poledouris, Bruce Broughton and poor Craig Safan are stuck sitting at home watching CNN? This is CNN. Hey, we never realized that it was Craig Safan who scored *Nightmares*, the terrible horror anthology from 1983! The music's fantastic! Great job, Craig! Please send us a copy!



Best Album Cover Art

Prometheus' *Big Jake*, by Elmer Bernstein. Here's another remarkable cover from the art-wizards at Prometheus. This one looks like John Wayne is trying to take a giant dump while standing up and wearing all his clothes.



Best Referee

Jeff Bond.

The Ugliest Cover in the History of FSM Award

Vol. 6, No. 7—Quincy Jones.



The "Who's on First" Award

The Score, by Howard Shore.

"You know, I really liked *The Score*."

"The score to what?"

"*The Score*."

"I know. For what movie?"

"*The Score*. I didn't like the movie, but I liked the music."

"The music to what?"

"*The Score*."

"No, the score for *what* movie?"

"*The Score*, by Howard Shore."

"Oh, you mean *Lord of the Rings*."

"No. *The Score*."



The "Hey, It Doesn't Suck!" Award

The Heist, by Theodore Shapiro. After the atrocious *State and Main*, we walked into this film prepared to tear its score apart and shame it by comparing it to Howard Shore's *The Score*. But Theodore Shapiro did an admirable job of sustaining tension during *The Heist*'s suspense sequences and, even more impressively, was able to stray far enough from an obvious temp track of Goldsmith and Morricone to maintain his dignity. This stuff sounds like music—actual orchestrated music. It's something that shows more initiative than the two-handed piano improvisations we get from so many composers nowadays. It's not fantastic. Hell, it may not even be good, but it's a lot better than brain-dead, ham-handed orchestrations of a preschool fanfare. We'll reserve judgment on Teddy until we hear his next score.

The MULHOLLAND DR. Lesbian Scenes Award...

Goes to God. Thank you, great bearded Lord, for these scenes. There's a terrible shortage of lesbian scenes when it comes to quality material with quality girls and, most important, real *context* to this most tender of all human acts. David Lynch knows which buttons to push here, even though his second lesbian scene needed to be at least 15 seconds longer. By the way, Angelo Badalamenti's score for this film was very good. And so was the film. Regardless of the lesbian scenes. Or maybe it wasn't. It's too hard to pretend they don't exist. Please excuse this lesbian time-out, but there are social issues that are more important than film music.

Best Reissue

Varèse Sarabande's *The Final Conflict*. What else can compare to Jerry's accompaniment for the second coming of Christ? Nothing—and it sounds better than ever on Varèse's reissue of this must-have Goldsmith score. If you don't buy this CD, you don't like film music. Actually, we didn't buy it. But we do have it.

FSM

Not So Bad After All

by Nick Joy

And so, with a dreaded inevitability, we look back at 2001 and realize that Arthur C. Clarke's vision of the future was more pathetic than prophetic. None of us could have imagined the horror that would be inflicted on mankind in September, and I mention this if only because it made this reviewer look at things a little differently.

Before Sept. 11, would the gloriously feel-good *Amélie* have been so appealing? And without the atrocities, perhaps a review of the year would have included *Windtalkers* and *Collateral Damage*. Avoiding the "This is good"/"This is bad" approach, here's a personal selection of awards that recognizes we shouldn't take life too seriously.

The "At Last!" Award

(The belated CD release of a much-wanted score.)

Runners-up: *Exorcist II: The Heretic*, *Battle Beyond the Stars*. Winner: *The Music of Candyman*, by Philip Glass. Very tricky, this one. *Exorcist II* is a superb score, featuring some of Morricone's best themes, and *Battle* is a glorious nostalgic trip to the '80s. But *Candyman* clinches it: One, the music is superb, and a

legitimate release has long been the Holy Grail of so many fans. Second, the disc also contains fascinating liner notes about why the score took so long to be released. There are even additional cues from the otherwise forgettable *Candyman II*.

The Paul Oakenfold Award

(The most unwelcome use of dance remixes in soundtrack albums.)

Runners-up: *Swordfish*, *Spy Games*, *More Music From the Motion Picture Gladiator*. Winner: *Planet of the Apes* (Danny Elfman). It didn't help that the movie failed to deliver, but to remix Danny Elfman's score with a hokey dance track was just one step too far. Sadly, this wasn't the only time that movie producers tried to get free airplay on MTV. Don't even get me started on the dreadful "Come What May" bastardization from *Moulin Rouge*—so bad, it's not even on the album!

The Talkies Award

(The most intrusive use of dialogue on a soundtrack album.)

Runner-up: *Hannibal*. Winner: *More Music From the Motion Picture Gladiator* (Hans Zimmer/Lisa Gerrard). It's bad enough that people have to talk in the audience when you see a movie, but surely it's safe to buy a soundtrack without worrying about chunks of dialogue breaking the atmosphere. It's simple—if I want the actors talking over the music, I'll buy the DVD. If I want pure music, I'll get the CD. Stop trying to merge the two; if you must do so, at least the dialogue should go with the music that's being spoiled. The dialogue on the *Gladiator* sequel disc is inappropriate and mistimed. It kind of worked with Hopkins' vocals on *Hannibal*, but no more please, Mr. Zimmer.

The Decca Award

(Proving that a little score can go a long way on a follow-up album.)

Winner: *More Music From the Motion Picture Gladiator*. Yes, this year's *Back to Titanic* or *More Music From Braveheart* is this barrel-scraping

from *Gladiator*. Hans' liner notes are excellent, and "Dudok of the North" is a wonderful cue that should have been included on the original album, but at least 50 percent of this album is filler. Note: Screensavers don't compensate for mediocre material.

The "You Can't Go Back" Award

(The most disappointing John Williams score of the year.)

Runner-up: *A.I.—Artificial Intelligence*. Winner: *Harry Potter and the Sorcerer's Stone*. Perhaps we're getting older (and Williams isn't getting any younger), but his scores seemed less magical in 2001. A cynical reviewer realizes that it's dangerous to look at his earlier work through rose-colored glasses, but *Harry Potter* really was just a whimsical hybrid of *Hook* and *The Witches of Eastwick*. *A.I.* wins some credit for its creative first half (particularly the "Mecha World" and "Into the Woods") but then loses its way with the sappy variations of "For Always." Send in the Clones for *Star Wars Episode II*, and keep your fingers crossed.

The "What's the Score?" Award

(For a soundtrack release that's full of songs, but ignores the score.)

Runners-up: *Moulin Rouge*, *Zoolander*. Winner: *Bridget Jones's Diary* (Various). With two (count 'em!) CDs released, there still wasn't room for a single cue from Patrick Doyle's charming soundtrack. It might not deserve a full album, but just to prove its credentials, remember that it actually won a World Soundtrack Award! And most of the songs weren't even in the movie.

The Ken Thorne/Alexander Courage/Alan Parker/Michael Small Award

(For adapting John Williams' scores in a movie franchise.)

Winner: *Jurassic Park III* (Don Davis). On the basis that everything else in the movie was unoriginal, why not take an environmentally sound approach and recycle John Williams' score again, but under the baton of a different composer? Hey, it worked with the *Superman* and *Jaws* series! However, while the new material is pretty good, doesn't Don Davis deserve something better than this?

His work on *The Matrix* was terrific.

The "Gimme More" Award

(For the best expanded re-issue of a score.)

Runners-up: The Deluxe Editions of *Aliens*, *Total Recall* and *The Omen* trilogy. Winner: *The Good, the Bad, and the Ugly* (Ennio Morricone). Varèse's reissues of genre favorites were a welcome addition to most CD shelves, even if it meant doubling up on your existing disc to get the extra material. However, any expansion of a Morricone classic is worth its weight in gold, and there's plenty of Civil War gold on offer in this obscenely overdue expanded GDM release of Morricone's score. A 15-year-old fantasy of this reviewer finally came true.

The "You Might Remember From Such Previous Films as..." Award

(For best composer compilation.)

Runners-up: *The Wings of a Film: The Music of Hans Zimmer*, *The Film Music of Jerry Goldsmith*. Winner: *The Very Best of Michael Nyman*. It could so easily have been Zimmer's performance at the Flanders Film Festival or Telarc's crisp new recordings of Jerry's classics, but the Virgin two-disc set wins by containing so much for fans and novices alike. It's a "Best of" must-buy.

The Rosenman Award

(For the best THE LORD OF THE RINGS score of the year.)

Winner: *The Lord of the Rings: The Fellowship of the Ring* (Howard Shore). Okay, so it's a hokey award, but Shore's opus was *the* score of the year. The epic, lush treatment was more than we could have hoped for, and—like the movie—left me yearning for more.

FSM



Upbeat and Personal

By Doug Adams

Meanest Score

John Williams, *A.I.—Artificial Intelligence*. In music and film circles, “John Williams Music” is now an official shorthand reference to uplift, to blood-pumping earnestness, to a no-strings-attached dose of heartfelt emotion. While Williams has turned in a dark effort or two, never has he so subverted the notion of “John Williams Music” as in Spielberg’s *A.I.* On the surface, this is a glistening, bristling work mixing Williams’ most modern harmonies this side of his concerti with the Romantic expressiveness we all love. And just to keep things interesting, there’s also a second-act dalliance with Reich-like minimalism, a cunningly structured through-composed development mimicking (and mocking?) the lead character’s quest for humanity, some hardcore techno, an adult sense of leitmotif usage, and the only clever Kubrick/Strauss (that’s Johann not Richard) reference this year. But in a stroke of cruel brilliance, Williams uses all the skill at his command to undercut our safe emotional perspective, compelling us to question the nature of love. Is it found in a sweet, overdue reunion between a child and his mother, or is it a needy, strangling, selfish, and destructive urge born of necessity rather than sown in relationships? Kubrick and Spielberg paint a bleak portrait of human interaction, and Williams matches them beat for beat with chilly awkward harmonies and choppy disjunctive motifs for real (and, thus, complicated) human relationships, and lush long-lined Romanticism for single-minded and simplistic synthetic relationships. But when a (possibly) soulless robot child is held in the arms of his cruelly resurrected mother and Williams sets the score’s only simplistically melodic moments against what we know is a destructive Frankenstein-sense of love, one’s blood runs cold. *A.I.* is among Williams’ most deft efforts.

Best Argument for Diatonic Music

Howard Shore, *Lord of the Rings: The Fellowship of the Ring*. The three hours of score in the film represent only a third of Howard Shore’s opera in progress, but what a first act! Shore’s writing is positively teeming with detail, both musical and dramatic. The score has an authoritative sense of pace and structure to it, shuffling its moods, textures and themes to create an unerring sense of drama, subtext, and pure visceral thrill. The musical material adds immeasurable depth, contributing and highlighting crucial story aspects, yet never setting its presence before the film’s. It’s an opera in the best sense: totally at one with its dramatic counterpart, and equally enthralling on its own. Again, Shore’s ability to match music to film is unparalleled. His score seems ancient and modern, classical and folksy in equal measures, an effect achieved partially through orchestration and harmony. Much of Shore’s material is diatonic in nature, but he’s constantly treating it differently: sometimes as changes, sometimes modally, and sometimes as masses of pure color (some of the Isengard cues have celli and basses each divided eight ways, simultaneously pumping out every tone of a minor scale). Shore, who’s stereotypically been known for the harmonic complexity of his Cronenberg scores, proves that a composer can spin gold from anything if he’s clever enough. This is Shore at his best. Mark my words: the fin-

ished score—all nine hours—will become a benchmark.

Best Score Almost No One’s Heard

Mychael Danna, *The Chosen*. Danna’s delicate score to *Hearts in Atlantis* captured Stephen King’s particular graphic sadness better than any composer in the past, but it was his neo-baroque work on Ang Lee’s Internet film (at bmwfilms.com), *The Chosen*, that caught my ears as one of 2001’s most original bits of action scoring. Clocking in at a taut eight-and-a-half minutes, Danna’s mixture of minimalism, pseudo-Tibetan instruments, and Bach-inspired baroque counterpoint paints Lee’s automotive choreography with clear, bold brushstrokes. It’s refreshing in the current climate and an energizing opportunity to hear an entirely new (and ironically older) style of sonic density applied to visual motion.

Worst Departure

Royal S. Brown leaving *Fanfare Magazine*. One of the giants abandons his post.

Best Wake-Up Call

David Holmes, *Ocean’s Eleven*. We’ve been making noise about this trend for a few years now, so it’s nice to see that techno-inspired writing is finally getting its due in high-profile releases. David Holmes’ *Ocean’s Eleven* drives things in an altogether new direction by snaking in and out of easy-listening, jazz standards and Vegas lounge acts with mushrooming bass lines and trilling music concrete-esque electronics. It’s the perfect sonic equivalent of Soderbergh’s Rat Pack update.

Most Colorful Writing

Lalo Schifrin, *Rush Hour 2*. Pure fun, with an orchestral depth.

Best Use of Soloists

Howard Shore, *The Score*. If there’s a downside to Shore’s score for *Fellowship*, it’s that it tends to overshadow his wonderful and completely different writing in Frank Oz’s *The Score*. Here Shore assembled an irreproachable jazz sextet and strung them through a symphony orchestra. It’s a study in dichotomies: a slow-burn atmosphere with a ceaseless rhythmic punch; a tightly controlled work where soloists are allowed to sear wild improvised lines through the orchestral texture. The score climaxes in an extended and breathless heist track that generates as much excitement as anything this year.

Best Other John Williams Score

John Williams, *Harry Potter and the Sorcerer’s Stone*. When we’re all cranky old codgers (or crankier older codgers), we’ll hear some whippersnapper muse how Williams’ *Harry Potter* hooked him on film music.

Kids could do a lot worse.

Best Beethoven

The Man Who Wasn’t There. Introversion at its finest. I should also cite *Ocean’s Eleven* as Best Debussy, but it’s too depressing to assign more than one posthumous award.

Best DVD Commentary

Elliot Goldenthal, *Final Fantasy*. Goldenthal has now contributed two wonderful commentaries to our DVD collections: both this and *Titus*, which I neglected to mention in the year of its release. Goldenthal, more than almost any other composer working in film today, can be counted on to come up with unique and creative orchestral sounds, so his commentary tracks are particularly interesting. **FSM**





IN THE WAR ZONE

Hans Zimmer goes to battle
for *Black Hawk Down*

by Daniel Schweiger

If you didn't know that Hans Zimmer detested man's habit of blasting his neighbor to bits, you might think his music positively adored it. Listen to such turbo-charged scores as *Gladiator*, *Mission: Impossible 2*, *The Peacemaker* and *Crimson Tide* and you can hear the blood and thunder. Symphonic instruments roar in battle with their synthesized counterparts, sometimes with ethnic instruments in the mix.

Few composers pump musical adrenaline for this subject matter like Hans Zimmer. And dread it or love it, he's the first one that uber-explosive producer Jerry Bruckheimer calls when it's time to kick musical ass—even if it does get a bit lovey-dovey, as it did for *Pearl Harbor* this year. But if that epic was a bit waterlogged for some tastes (including Zimmer's), *Black Hawk Down* is a radical change. Much closer in tone to Zimmer's meditative score for *The Thin Red Line*, *Black Hawk Down* is war as the ultimate downer, a hallucinogenic, utterly hypnotic descent into the urban warfare that American soldiers faced when they went into Mogadishu, Somalia, in 1989. Their mission was to seize the lieutenants of a local warlord who was starving his people. But the soldiers soon found themselves overwhelmed by the militia, and 18 of America's best were killed. Yet none were left behind.

Black Hawk Down marks Zimmer's fifth collaboration with director Ridley Scott after *Black Rain*, *Thelma and Louise*, *Gladiator* and *Hannibal*. And it probably won't get any more difficult. Faced with a near continuous onslaught of sound effects, Zimmer's music nevertheless manages to cut through the destruction by playing beneath its surface. Zimmer's music isn't about the joy of killing your fellow man but, rather, the sheer horror of impending death and the determination to face it head-on with your comrade in arms. Zimmer's surreal score is an evolution of the spaced-out rock opera that Carmine Coppola wrote for *Apocalypse Now*, but with just a bit more orchestral humanity. And you could also say that Zimmer's haunting use of African instruments and the voice of Senegalese singer Baaba Mal do a lot to more to humanize the Somalians than Ridley Scott's matter-of-fact imagery does. If Somalia offers some of the worst that humanity could do to each other, Zimmer hears that tragedy in no uncertain terms.

And for Zimmer, war is hell when it comes to *Black Hawk Down*. Faced with a truncated post-production schedule, Zimmer organized the *Black Hawk Down* band to assist in the nearly impossible task. Its main members consisted of Michael Brook (infinite guitar, waterphone and quarterstaff), Craig Eastman (violins, violas, slide guitar, bass, mandolin and hurdy-gurdy), Heitor Pereira (guitar, gimbire, kumbus guitar and saz), Martin Tillman (cello, electric cello and cello loops) and Hans Zimmer himself on pianos and synthesizers. Along with a platoon of musical support, these musical soldiers functioned as a tight-knit unit, each ready to help the other out at the drop of a note.

Caught in the deadline crunch for this interview, Zimmer is a man possessed. Forget about his critics; Zimmer is his own worst one, ripping apart one idea after the other as he tries to lay down a track for a vital concluding scene. Gathered around him in a circle, music supervisor Bob Badami and a host of composers each leap in with advice. This is "team Zimmer" in action, and he'd probably be dead without them. Zimmer then runs from room to room, going over cues with editor Pietro Scalia, then jumping into another studio to compose and orchestrate. Zimmer is "in the shit" as they say in the movies. And this is the place where his best creative juices come out.

FSM: *Black Hawk Down* is the antithesis of your typical American "war score." While your music drives the action, there's nothing patriotic about it. Instead, there's a feeling of sadness.

Hans Zimmer: Yes, because what happened was a tragedy. But I also get a sense of how strong human beings can be when they have to start looking after each other. Yes, the tragedy is that soldiers died. But look at that guy who stopped the convoy to rescue his friends. *Black Hawk Down* isn't a made-up story. This is real people doing real things. Yes, they're actors. But they aren't doing anything that didn't happen.

FSM: *Gladiator* introduced a traditional Arabic sound to the historical epic. Do you think you've taken that same approach with *Black Hawk Down*?

HZ: It's not so much that I've been appropriating the musical cultures of the African and Arab worlds. I've just been exploring them. We're not trying to make a bad parody of them either. We had a couple of rude awakenings during the preview process for *Gladiator*. One audience [member] asked, "If they call Maximus 'The Spaniard,' then how come he's a Roman general?" We had to explain to people what the Roman Empire was, that it stretched across most of the known world. So I wanted to bring those Spanish and Moroccan influences back to the music of the Roman Empire. It was our own practical joke to play this Wagnerian music over the Roman Senate. I think you have that same feeling of "Arab" music playing in *Black Hawk Down* because of the band we've gathered for this score. All of us here have the ambition to play music that nobody's heard before, and to use ethnic instruments in a way that they've never been used before, certainly in film scores.

FSM: Could you tell me about some of the instruments you've used for *Black Hawk Down*?

HZ: I don't even know what some of them are called! I'd say, "Can you play that thing that looks like a frying pan?" There's a Zaaz, which we have a percussionist from Persia playing. We have Taiko drums from Japan. I also did very avant-garde orchestral things in this score. Our orchestrator, Bruce Fowler, had worked with Frank Zappa, and he was teaching the orchestra to make those kinds of gestures. The orchestra was terrified! But one of the things I wanted from this score at all times was unpredictability. If you have people playing to a regular score, then they know where the next turn is. I was trying to take out those subconscious turns that we all make as musicians. So everything in this score happens in a really unpredictable way. I wanted us to feel like the soldiers who didn't know where the next bullet was going to come from. So we'd watch the video, and play up against whatever happened. And then we would take things and radically cut them apart and re-compose them on ProTools.

FSM: The score has a rock-and-roll aspect to it, which plays the soldiers who listen to rock music before they go into battle.

HZ: Absolutely. But you never want to play a song in this movie for "entertainment." We'd pump ourselves up all of the time to get through this brutal schedule. We were a rock-and-roll band on *Black Hawk Down*. We'd go in there, crank it up and play loud, fast and cocky. But even though the adrenaline is pumping, you have to get back to being serious about your compositions. And I think that's the way these guys in Somalia survived. They have an built-in sense of knowledge, precision and capability.

FSM: You could say they're rock-and-roll warriors.

HZ: Yes. But all of that works great until someone gets hurt. And then you say, "Oh my God, that wasn't supposed to happen." Remember that this was an army that had just won the Iraqi war, which was in the desert. They're going into a market square here. It's a tiny place and they're getting their asses kicked. The soldiers have never confronted anyone like these militia guys, who are quite prepared to walk right into their gunfire and die. That was the thing that fascinated me, because September 11th happens, and now the whole world is going "Whoops! These guys exist."

FSM: How was the *Black Hawk Down* album prepared?

HZ: I've got Big Al assembling the album. His background is producing bands like The Pixies. We've been together for a long time. At this point, we've ended up with five or six hours' worth of music. I could do the best album that Baaba Mal's ever had, because I took him to the scoring stage, which I don't think anyone's done before. Baaba's voice is so powerful that you cannot properly record him in a small room. I could also do a whole album only using the orchestral stuff. I could do four albums with just the band.

FSM: You could say that all of the styles you're using in *Black Hawk Down* mark a return to your experimental roots.

HZ: Absolutely. This is one score I'm playing on. I'm actually in there with the band. I even play bass on one track. I think we've invented a whole different way of working together. I wasn't in a studio with a glass window blocking me from the recording process. It all happened simultaneously, sometimes with Ridley just sitting there. *Black Hawk Down* is improvisation insofar as the tunes are written, but people contribute to it like soldiers who have to



protect each other and bring out the best in each other. I was very interested in that military form, and I've elected Bob Badami to be the General here. I'm just the Sergeant Major in this process. Every day is taken up with writing, playing and just sitting down with people and asking them if they're all right. And it gets cantankerous as well. We fight. It's everything you could imagine. It's amazing who can handle it and who can't handle it. It's tricky still.

FSM: How were Baaba Mal and Joe Strummer involved in *Black Hawk Down*?

HZ: I needed to have an African point of view, because there really isn't one in this film. And I've always wanted to work with Baaba Mal. He comes from a family of storytellers, and there's an underlying power to his music, one where you don't have to understand the words. His music hits you on a visceral and emotional level. He is the voice of those who are being robbed and starved. So I knew audiences would "get it," even though Baaba is singing in an African language. And that's what we were trying to do. We didn't only want to bridge the cultural gap, but we wanted to bridge the gaps of ancientness to modernity. I wanted to work with Joe Strummer because I thought there was an intelligence and political point of view to his music. What I didn't know was that Joe was a huge Baaba Mal fan. He'd

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**WE WERE A
ROCK-AND-
ROLL BAND
ON BLACK
HAWK DOWN.
WE'D
GO IN,
CRANK IT UP
AND PLAY
LOUD,
FAST AND
COCKY.**

**BUT EVEN
THOUGH THE
ADRENALINE
IS PUMPING,
YOU HAVE TO
GET BACK TO
BEING SERIOUS
ABOUT YOUR
COMPOSITIONS.
I THINK
THAT'S THE
WAY THESE
GUYS IN
SOMALIA
SURVIVED.**

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Harry Potter and the Sorcerer's Stone ★★★★★

JOHN WILLIAMS

Warner Sunset/Nonesuch/Atlantic 83493-2

19 tracks - 73:34

This review must begin with an anecdote that will help put things in perspective. I am sitting in a crowded theater, waiting for *Lord of the Rings* to begin and attempting to carry on a conversation over the crowd noise and constant undercurrent of Muzak piping through the cinema speakers. Suddenly the Muzak fades to be replaced by the haunting celesta that begins John Williams' score to *Harry Potter and the Sorcerer's Stone*. I quickly realize that it is, in fact, the concert arrangement "Hedwig's Theme," and to my utter surprise the audience...is spell-bound. They don't make a sound for about 30 seconds, and the volume never rises above a few whispers for the remaining four min-

in-between. While Williams isn't really breaking any new ground here, neither is he running on autopilot, as some have alleged.

Part of the misconception regarding *Potter* was the popular notion that Williams had not scored a fantasy film for children since the early '90s, when he wrote *Hook* and *Home Alone*—the two scores to which *Potter* is most frequently compared (and not totally without cause). In fact, Williams did score a children's fantasy prior to *Potter*—that film was *Star Wars Episode I: The Phantom Menace*, and it is to this score, more than any other, that *Potter* bears a compositional resemblance. Here is the denser and more textured Williams of the late '90s, the more "mature" Williams who wrote *Nixon* and *The Lost World*. The slightly unstable innocence of Harry's theme parallels that of Anakin in *Phantom*, and it's impossible to listen to the

Christmas-shrouded fairy tale. For *Potter*, Williams is generally not interested in contrapuntal commentary. Instead, he writes vivid music for vivid imagery, with an emphasis on "magic and theatrical" qualities, as he stated in a *London Times* interview ("They Shoot, He Scores").

Foremost in Williams' mind was that he was writing music for children. Even if interviews had not borne this out (he was introduced to Harry Potter not by Chris Columbus but by his own grandchildren), there is the nine-movement orchestral suite, sure to be premiered soon, which will serve a similar educational function as Britten's *Young Person's Guide to the Orchestra*. (At least one of these movements made it onto the album as "Hogwarts Forever," a very English processional for horns.)

Scoring with an eye toward a younger, less sophisticated audience may be a reason critics have derided *Potter*'s music as "syrupy" or negatively unsubtle. Williams' score is certainly hard to miss; it fills the film wall-to-wall with an operatic sense of presence and leit-motif. In this sense, the score isn't any more subtle or emotionally direct than the original *Star Wars*. But what many fail to realize is that *Potter* could not have been another *Star Wars*, which almost single-handedly revitalized large-scale symphonic sound in film music. That sound helped birth the genre *Harry Potter* now inhabits, and a departure would have been alienating where it should have been captivating.

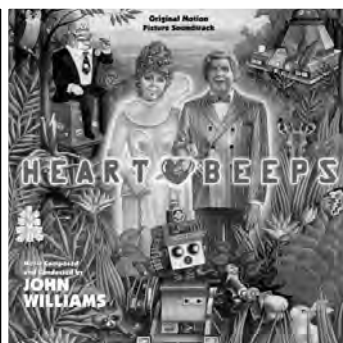
There's little to say about the actual music that hasn't been said by others. The album presents us with a wide range of moods and styles, from the haunted "Prologue," to the ethnic flutes of "Diagon Alley," spidery woodwinds for Voldemort, and even a languid passage for harp. Williams also treats us to an original, delightfully spooky Christmas carol. One of the album highlights is the lengthy and

bombastic "The Quidditch Match," which recalls *Phantom Menace*'s "Flag Parade" as well as *Hook*'s "The Ultimate War" with excellent brass writing.

Some have criticized the score for an overreliance on material taken from "Hedwig's Theme" (which is the last track on the CD). This is less true in the film than on the album, which only includes about half of the music Williams composed and tends to focus on the more "theatrical" elements, especially toward the beginning. This is a situation in which some judicious editing might have improved the final product.

But what we are left with is still a wonderful listening experience, especially for the very young who are perhaps experiencing film music for the first time. This ear-opening ability, as displayed in films like *Star Wars* and *E.T.*, made Williams a household name. Perhaps we long for that sense of discovery in a familiar world, something we might not find in Williams' umpteenth exposition on "the magic of flight." He is still capable of surprising and intriguing us—*A.I.* demonstrated that much earlier last year. But *Harry Potter* was for the children of the world, and for the universe of adult "muggles" whose lives are sorely in want of a little magic. If you think you have any of that spirit left in you, buy this CD and enjoy.

—John Takis



utes. This is not an audience of children, either. This is a large crowd of every size, age and shape—all held captive under the maestro's baton.

I offer this story as a testimony to the lasting power of John Williams to enchant an audience. I remember when the *Potter* soundtrack was first released, prompting a drove of self-important critics to cry injustice: "Derivative!" "Pedestrian!" "Has Williams lost his magic?" Rising to meet them was an army of Williams fanatics in defense of their master: "That's not fair!" "You're listening to it wrong!" "It's his best score ever!" The reality of the situation got lost somewhere

Prokofievian noodling of "Platform Nine-and-Three-Quarters" and not be reminded of Jar-Jar.

If "Hedwig's Theme" is a by-product of music from *Hook* and *Home Alone*, it is only after being filtered through Williams' own *The Witches of Eastwick*. And then there are the classical influences. Tchaikovsky (*The Nutcracker* and *Swan Lake* ballets) is an obvious source of inspiration, as are Wagner and many others. But Williams is the glue that holds it all together. If anything, using Tchaikovsky as a stepping-off point only works to the film's advantage, simply and effectively evoking the qualities of a

Heartbeeps (1981) ★★★★★½

JOHN WILLIAMS

Varèse Sarabande CD Club VCL 1101 1001

26 tracks - 53:42

Ah, those offbeat movies that composers indulge themselves in. For John Williams, it was the downtime after *The Empire Strikes Back*, where he did the genre-defining *Raiders of the Lost Ark*...and also *Heartbeeps*, an indescribably strange film starring the indescribably strange Andy Kaufman. It's no surprise that Williams' score has many of the

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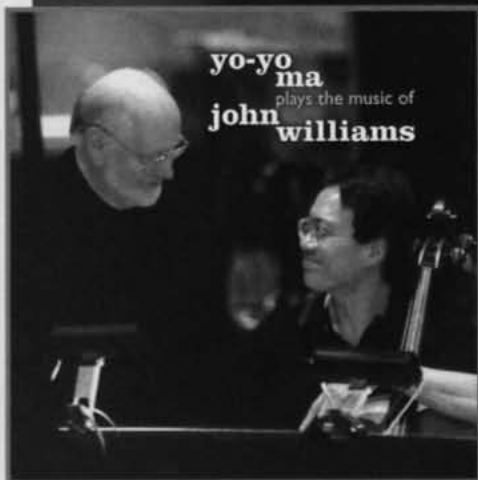
Two Starring Roles.
One Unforgettable
Recording.

**yo-yo
ma**

plays the music of

**john
williams**

conducted by
john williams



Legendary film composer John Williams debuts
new works written expressly for the talents of
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NEW RELEASE:

□ Vol. 5, No. 2
Logan's Run
JERRY GOLDSMITH
Film released: 1976
Studio: MGM
Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18



The classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! \$19.95

NEW RELEASE:

□ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA
Film released: 1956
Studio: MGM
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51



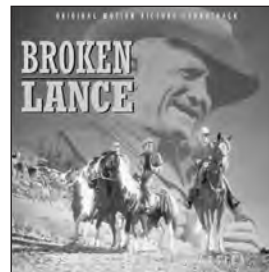
Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A personal favorite of the composer, this CD has been remixed from the 3-track masters with bonus alternate cues and more. \$19.95

□ Vol. 4, No. 18
John Goldfarb, Please Come Home!
JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32



This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! \$19.95

□ Vol. 4, No. 17
Broken Lance
LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41



Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. \$19.95

□ Vol. 4, No. 14
The Illustrated Man
JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02



The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. \$19.95

□ Vol. 4, No. 13
The Bravados
ALFRED NEWMAN & HUGO FRIEDHOFFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34



Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). \$19.95

□ Vol. 4, No. 20
Farewell, My Lovely/Monkey Shines
DAVID SHIRE
Film released: 1975/88
Studio: MGM
Genre: Film Noir/
Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48



Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. \$19.95

□ Vol. 4, No. 16
The World of Henry Orient
ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32



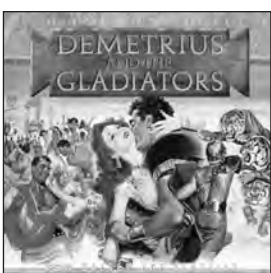
Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. \$19.95

□ Vol. 4, No. 12
Moritur!/Raid on Entebbe
JERRY GOLDSMITH/
DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Espionage
(feature)/Docudrama (TV)
Silver Age Classics
CD released: Aug. 2001
Stereo (Moritur!)/
Mono (Entebbe) • 57:50

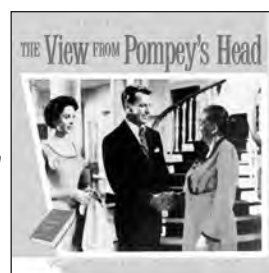


Moritur! (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. \$19.95

□ Vol. 4, No. 19
Demetrius and the Gladiators
FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). \$19.95



□ Vol. 4, No. 15
The View From Pompey's Head/Blue Denim
ELMER BERNSTEIN/
BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15



This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby Vertigo"). \$19.95

□ Vol. 4, No. 11
The Best of Everything
ALFRED NEWMAN
Song by Newman & Sammy Cahn, Perf. by Johnny Mathis
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001
Stereo • 71:14



Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. \$19.95



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□ Vol. 4, No. 10
Voyage to the Bottom of the Sea
 PAUL SAWTELL
 & BERT SHEFTER
 Song by Russell Faith,
 Perf. by Frankie Avalon
 Film released: 1961
 Studio: 20th Century Fox
 Genre: Sci-fi/Irwin Allen
 Silver Age Classics
 CD released: July 2001
 Stereo • 55:55



Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. \$19.95

□ Vol. 4, No. 9
Between Heaven and Hell/
Soldier of Fortune
 HUGO FRIEDHOFFER
 Films released: 1956/55
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Golden Age Classics
 CD released: July 2001
 Stereo • 73:00
 A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. \$19.95



□ Vol. 4, No. 5
The Egyptian
 ALFRED NEWMAN &
 BERNARD HERRMANN
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Historical Epic
 Golden Age Classics
 CD released: May 2001
 Stereo • 72:06



At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. \$19.95

□ Vol. 4, No. 4
Untamed
 FRANZ WAXMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Historical Adventure
 Golden Age Classics
 CD released: April 2001
 Stereo • 65:43



19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. \$19.95

VOLUME 3
 □ Vol. 3, No. 10
Beneath the 12-Mile Reef
 BERNARD HERRMANN
 Film released: 1953
 Studio: 20th Century Fox
 Genre: Adventure
 Golden Age Classics
 CD released: Feb. 2001
 Stereo • 55:06



Fantastic Herrmann undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. \$19.95

□ Vol. 3, No. 9
The Stripper/
Nick Quarry
 JERRY GOLDSMITH
 Film released: 1963/68
 Studio: 20th Century Fox
 Genre: Drama (feature)/Action (TV)
 Silver Age Classics
 CD released: Jan. 2001
 Stereo (Stripper)/Mono (Nick Quarry) • 73:35
 Early Goldsmith feature score (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Nick Quarry* (10:27) is a TV rarity—sounds like *Flint* music. \$19.95



□ Vol. 4, No. 8
Room 222/
Ace Eli and Rodger of the Skies
 JERRY GOLDSMITH
 Films released: 1969/73
 Studio: 20th Century Fox
 Genre: Sitcom (TV)/Americana Comedy (feature)
 Silver Age Classics
 CD released: June 2001
 Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. \$19.95



□ Vol. 4, No. 3
The Towering Inferno
 JOHN WILLIAMS
 Film released: 1974
 Studio: Warner Bros. & 20th Century Fox
 Genre: Disaster/Irwin Allen
 Silver Age Classics
 CD released: Apr. 2001
 Stereo • 75:31



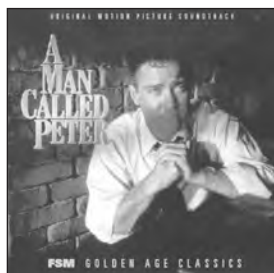
Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. \$19.95

□ Vol. 3, No. 8
From the Terrace
 ELMER BERNSTEIN
 Film released: 1960
 Studio: 20th Century Fox
 Genre: Drama
 Silver Age Classics
 CD released: Dec. 2000
 Stereo • 71:27



Paul Newman/Joanne Woodward soap opera features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. \$19.95

□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
 Film released: 1955
 Studio: 20th Century Fox
 Genre: Religious/Biography
 Golden Age Classics
 CD released: June 2001
 Stereo • 58:14



Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. \$19.95

□ Vol. 4, No. 2
How to Marry a Millionaire
 ALFRED NEWMAN &
 CYRIL MOCKRIDGE
 Film released: 1953
 Studio: 20th Century Fox
 Genre: Comedy/Romance
 Golden Age Classics
 CD released: Mar. 2001
 Stereo • 70:03



Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. \$19.95

□ Vol. 3, No. 7
Batman
 NELSON RIDDLE
 Theme by NEAL HEFTI
 Film released: 1966
 Studio: 20th Century Fox
 Genre: Adventure/Camp
 Silver Age Classics
 CD released: Nov. 2000
 Mono • 65:23



Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscore and larger action setpieces. \$19.95

□ Vol. 4, No. 6
The French Connection/
French Connection II
 DON ELLIS
 Films released: 1971/75
 Studio: 20th Century Fox
 Genre: Cop Thriller
 Silver Age Classics
 CD released: May 2001
 Stereo & Mono (I)/Stereo (II) • 75:01



Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) somewhat more traditional. \$19.95

□ Vol. 4, No. 1
Conquest of.../Battle for the Planet of the Apes
 TOM SCOTT/
 LEONARD ROSENMAN/
 LALO SCHIFFRIN
 Film released: 1972/73
 Studio: 20th Century Fox
 Genre: Sci-fi/Fantasy
 Silver Age Classics
 CD released: Feb. 2001
 Stereo & Mono (Conquest)/Stereo (Battle) • 74:44



Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). \$19.95

□ Vol. 3, No. 6
The Undefeated/
Hombre
 HUGO MONTENEGRO/
 DAVID ROSE
 Film released: 1969/67
 Studio: 20th Century Fox
 Genre: Western
 Silver Age Classics
 CD released: Sept. 2000
 Stereo • 72:33
 Western doubleheader: *The Undefeated* (starring John Wayne, 47:33) is accessible and symphonic. *Hombre* (starring Paul Newman, 21:30) is moodier, sensitive—a quiet gem. \$19.95



□ Vol. 3, No. 5
A Guide for the Married Man
 JOHNNY WILLIAMS
Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10



Vintage "Johnny" Williams score is his most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. \$19.95

□ Vol. 3, No. 4
Tora! Tora! Tora!
 JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45



Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. \$19.95

□ Vol. 3, No. 3
Beneath the Planet of the Apes
 LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

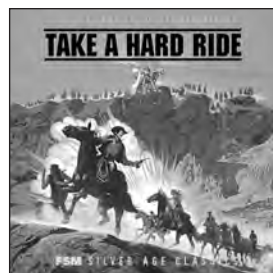


Second Apes picture gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). \$19.95

□ Vol. 3, No. 2
The Omega Man
 RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39
 Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. \$19.95



□ Vol. 3, No. 1
Take a Hard Ride
 JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38



Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. \$19.95

VOLUME 2
 □ Vol. 2, No. 9
The Flim-Flam Man/ A Girl Named Sooner
 JERRY GOLDSMITH
Film released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana (feature/TV)
Silver Age Classics
CD released: Jan. 2000
Stereo (Flim-Flam)/ Mono (Sooner) • 65:20



A rural Americana doubleheader: *The Flim-Flam Man* (34:37) stars George C. Scott as a Southern con man; *A Girl Named Sooner* (30:43) is smaller, sensitive TV movie score. \$19.95

□ Vol. 2, No. 8
Rio Conchos
 JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combination) • 75:28



Early Goldsmith western score is presented in complete form (55:43) in mono, with selected cues repeated in stereo. Also includes delightfully bizarre vocal version of the main theme. \$19.95

□ Vol. 2, No. 7
All About Eve/ Leave Her to Heaven
 ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (two tracks in stereo) • 44:19



All About Eve is a cinema masterpiece; Newman's complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. \$19.95

□ Vol. 2, No. 6
The Comancheros
 ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44



Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." \$19.95

□ Vol. 2, No. 5
Prince of Foxes
 ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39



Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. \$19.95

□ Vol. 2, No. 4
Monte Walsh
 JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 bonus track in stereo) • 61:51



Lee Marvin revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. \$19.95

Vol. 2, No. 3
Prince Valiant
 FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17



Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. \$19.95

□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
 JERRY GOLDSMITH/
 FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/ Disaster-Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24



Patton (35:53) is complete original soundtrack to WWII biopic classic with famous march. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. \$19.95

□ Vol. 2, No. 1
100 Rifles
 JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combination) • 77:08



Burt Reynolds/Raquel Welch dud gets explosive western score by Goldsmith, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. \$19.95

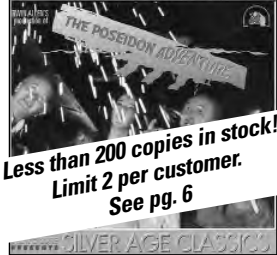
VOLUME 1
 □ Vol. 1, No. 4
The Return of Dracula/ I Bury the Living/The Cabinet of Caligari/ Mark of the Vampire
 GERALD FRIED
Films released: 1958/58/62/57
Studio: United Artists/ 20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999
Mono • Disc One: 61:06 Disc Two: 73:20 Composer of *Star Trek's* "Amok Time" gets 2CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. \$29.95



Vol. 1, No. 3
Fantastic Voyage
Leonard Rosenman
 Film released: 1966
 Studio: 20th Century Fox
 Genre: Sci-fi
 Silver Age Classics
 CD released: Sept. 1998
 Stereo • 47:28



□ Vol. 1, No. 2
The Paper Chase/
The Poseidon
Adventure
JOHN WILLIAMS
 Film released: 1973/72
 Studio: 20th Century Fox
 Genre: Drama/
 Irwin Allen Disaster
 Silver Age Classics
 CD released: July 1998
 Stereo/Mono
 (combination) • 75:53
The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). \$19.95



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□ Vol. 1, No. 1
Stagecoach/
The Loner
JERRY GOLDSMITH
 Film released: 1966/1965
 Studio: 20th Century Fox
 Genre: Western
 (feature/TV)
 Silver Age Classics
 CD released: May 1998
 Stereo (Stagecoach)/
 Mono (Loner) • 45:25
Stagecoach is gentle Americana score for remake of classic western. *The Loner* is Goldsmith's theme and two episode scores for short-lived Rod Serling western series. \$19.95



Sci-fi classic following

miniaturized sub crew inside the human body gets imaginative, avant garde score by Leonard Rosenman; one of his signature works. Symphonic yet thrillingly bizarre. \$19.95

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Enter the Dragon
 Lalo Schiffrin's slugfest—expanded!
 Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with his greatest fusion of funky backbeats, ethnic melodies, screaming orchestra and hard percussion. It is the ultimate combination of symphonic fury with crazy '70s funk. A short CD was released in Japan; this is newly remixed and remastered disc

features the complete score (57:14) in chronological order. \$19.95



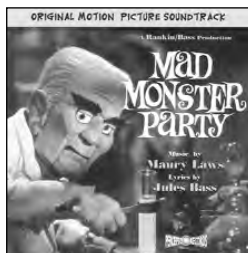
The Exorcist
 The seminal horror soundtrack!
 William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) \$19.95

MUSIC FROM RETROGRADE!

The Taking of Pelham 1-2-3
 Ride this killer '70s groove!
 Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 sub-way hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. \$16.95



Deadfall
 Catch John Barry '60s vibe!
 First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. \$16.95



Mad Monster Party
 30th anniversary collector's edition
 From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by *Mad Magazine* alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! \$16.95

EXCLUSIVE VIDEO!

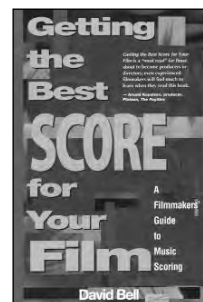
Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. NTSC (U.S. Format) \$19.95
 PAL (European Format) \$19.95



but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. \$12.95

BOOKS FOR COMPOSERS



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring
 by David Bell
 Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers,



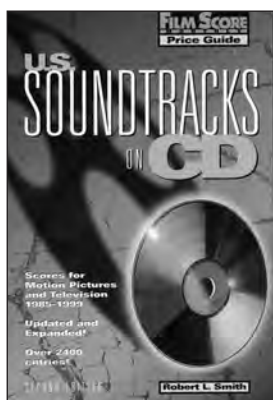
The Click Book
 Comprehensive timing tables for synchronizing music to film
 Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 99 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. \$149.95

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 Isn't your career worth it? An exhaustive directory of record labels, music publish-

ers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**



BOOKS FOR MUSIC LOVERS



U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith
The second edition of FSM's market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



Music from the Movies

2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death.

Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

by Michael Schelle

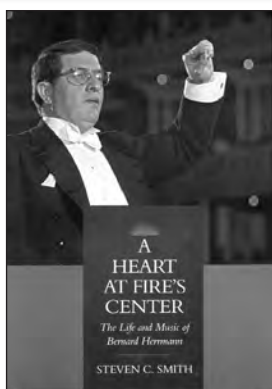
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

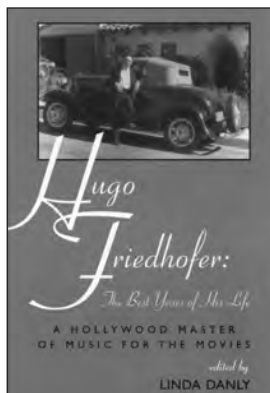
This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**



Hugo Friedhofer: The Best Years of His Life

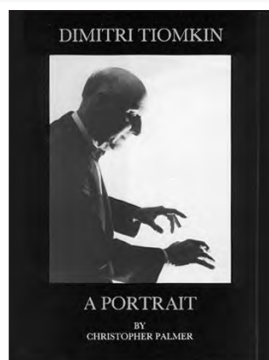
Edited by Linda Danly, Introduction by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**

Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're



gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

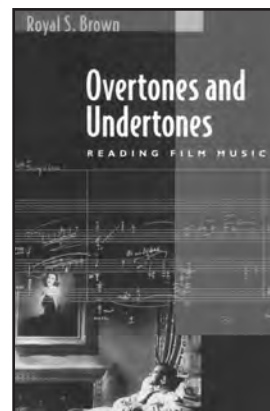
Foreword by Leonard Maltin

Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**

Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Overtones and Undertones: Reading Film Music

by Royal S. Brown

This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press, 396 pp., softcover. **\$24.95**



The Music of Star Trek: Profiles in Style

by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond.

Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. \$17.95

BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.



Asterisk (*) indicates photocopies.

- * **30/31, Mar. '93** 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
- * **32, Apr. '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- * **33, May '93** 12 pp. Book reviews, classical/film connection.
- * **34, Jun. '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinochio*, Bruce Lee film scores.
- * **35, Jul. '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- * **36/37, Nov. '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
- * **38, Oct. '93** 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.
- * **39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.
- * **40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- * **41/42/43, Mar. '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitano & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.
- * **44, Apr. '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.
- * **45, May '94** Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews:

The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews. **#46/47, Jul. '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

- * **48, Aug. '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.
- * **49, Sept. '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.
- * **50, Oct. '94** Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.
- * **51, Nov. '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.
- * **52, Dec. '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.
- * **53/54, Feb. '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.
- * **55/56, Apr. '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.
- * **57, May '95** Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.
- * **58, Jun. '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.
- * **59/60, Aug. '95** 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.
- * **61, Sept. '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans.
- * **62, Oct. '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.
- * **63, Nov. '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.
- * **64, Dec. '95** Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.
- * **65/66/67 Mar. '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The



Hollywood Sound").

- * **68, Apr. '96** David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.
- * **69, May '96** Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.
- * **70, Jun. '96** Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.
- * **71, Jul. '96** David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.
- * **72, Aug. '96** Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.
- * **73, Sept. '96** Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.
- * **74, Oct. '96** Action Scores in the '90s; *Cinemusic* '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.
- * **75, Nov. '96** Barry: *Cinemusic* Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.
- * **76, Dec. '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.



- * **Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.
- * **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

* **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element* reviewed.

* **Vol. 2, No. 5, Jul. '97** Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Lost World*.

Vol. 2, No. 6, Aug. '97 Schifrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

* **Vol. 2, No. 7, Sept. '97** Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

* **Vol. 2, No. 8, Oct. '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp.



Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

* **Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Homer essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

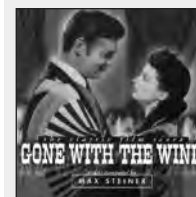
Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne

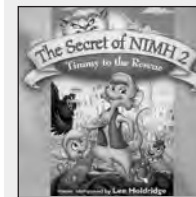
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Gone With the Wind 1959 Muir Matheson re-recording of Max Steiner's score. Courtesy Sonic Images; not for sale at FSM. (Regular Retail Price: \$14.95)



The Outer Limits John Van Tongeren, Mark Mancina and J. Peter Robinson music to '90s Showtime series. Courtesy Sonic Images; not for sale at FSM. (Regular Retail Price: \$14.95)



The Secret of NIMH 2 1998 Lee Holdridge score to animated film. Courtesy Sonic Images; not for sale at FSM. (Regular Retail Price: \$14.95)

U.S. Soundtracks on CD Price Guide: 2nd Edition *FSM*'s market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles, with composers, label numbers, special collectible information and—most of all—estimated values. (Retail Price: \$17.95)



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Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wildest*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

*** Vol. 3, No. 8, Sept. '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

VOLUME FOUR, 1999

48 pp. each



*** Vol. 4, No. 1, Jan. '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian



funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), TVT sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, ST:TMP CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*:

The Phantom Menace scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman*/*Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

*** Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*), review (Kubrick

compilation); Poledouris (*Far Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry. **Vol. 4, No. 9, Nov. '99** U.S. Postal Service Composer Stamps; *Papillon* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night. **Vol. 4, No. 10, Dec. '99** Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

VOLUME FIVE, 2000

48-64 pp. each



Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Dunning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey.



Hollywood Composers Stamp Sheet

by the United States Postal Service. Imagine! Six Hollywood Composers on first-class stamps (33c) in the Legends of American Music Series. We are selling sheets of 20 stamps as issued by the USPS; each sheet has three Steiners, Korngolds, Newmans & Tiomkins, and four Herrmanns & Waxmans. Postage is free with any other item, \$1.50 if ordered alone. \$9.95

and more.

Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; The *Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); Final installment of Goldsmith Buyer's Guide, more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and more..

VOLUME SIX, 2001

48 pp. each



Vol. 6, No. 1, Jan. '01 The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); *Total Recall* redux; more.

Vol. 6, No. 2, Feb. '01 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); *3000 Miles to Graceland* (George Clinton); Douglass Fake of Intrada interviewed; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: How the RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian Imports: You can't beat BEAT.



Vol. 6, No. 4, Apr./May '01

King of the World: The James Horner Buyer's Guide Part 1; Downbeat: *The Mummy Returns* and *Swordfish*; Yabba Dabba Crew—A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 Sergei Prokofiev Tribute: The Man, The Music, The Films; Friedhofer and Fox; Egon, Your Music: A *Ghostbusters* retrospective; Jeff Danna and Ryan Shore in Downbeat; John Bender reports on the *Chiller* Convention, and plenty of reviews.

Vol. 6, No. 6, July '01 A Whole Different Animal: Danny Elfman's new take on *Planet of the Apes*; Hans Across America: Zimmer on *Pearl Harbor* and his latest concert CD; James Horner Buyer's Guide Part 2; Elliot Goldenthal (*Final Fantasy*) Howard Shore (*The Score*), John Williams (*A.I.*) and more.

Vol. 6, No. 7, August '01 The King of Hip: Quincy Jones Part 1; A Spectacular Spectacular (*Moulin Rouge*); John Morgan on Reconstructing Golden Age Scores; Downbeat Deluxe: Schiffrin, Jones, Diamond and Debney; Musical Mellifluousness in Score Internationale, Random Play and more.

Vol. 6, No. 8, September '01 TThe Madman and His Muse: Angelo Badelamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); The King of Hip 2 (Quincy Jones retrospective); Earle Hagen: He Wrote the Book; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 Learning New Hobbis: Howard Shore (*Lord of the Rings*); Ronald Stein: Invasion of the Score Man; Trevor Jones Williams (*Jurassic Park III* on DVD); Mychael Danna (*Chosen*, *Hearts of Atlantis*); ST:TMP gets a DVD refit; and Pukas returns.

Vol. 6, No. 10, Dec. '01 Scores of Scores: Our annual roundup CD reviews; Interviews with Alejandro Amenabar (*The Others*) and Gabriel Yared; The Original Lords of Middle-earth: other Hobbit music; Downbeat Deluxe: Christopher Young, Harry Gregson-Williams, Rolfe Kent and Mark Isham, and more.

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How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 34)

hallmarks of his compositional style of the time, and still it's remarkable that it hasn't seen a release before now. Well, thanks to Varèse Sarabande's newly revived CD Club, all is finally well.

Williams' score basically functions as glue for a film that's trying very hard to fly apart in every direction; the music is about the only thing with any kind of consistency or coherency. Williams' main theme, introduced in the "Main Title" cue, is a typically infectious quasi-comic jig; imagine Carl Stalling in a melancholy mood. And it's interesting to note that Williams pulls off some New Age stylings long before they were in vogue. "Beautiful, Isn't It?" features a gorgeous collection of impressionistic chime effects and subtle electronic patches. It's ahead of its time but, impressively, still rooted in the score's overall tone.

The score smoothly turns in another direction with "Val's First Drive," which introduces a funny B-theme for the wacky escapades of those love-struck robots. To Williams' credit, he doesn't rub your nose in the hijinks, staying just far enough out of the way to let the material breathe. There's also clever, low-key use of electronics throughout, and Williams pulls off the minor miracle of not turning the score into a dated relic of the post-disco boom.

"Crimebuster" features a more elaborate, concert-style arrangement of the B-theme, which builds into a typically grandiose finale.

The sprightly "Phil Is Born" features a hint of Williams' airy, New England-esque writing from scores like *Sabrina* and *The Witches of Eastwick*, with a woodwind theme dancing over string chords and pizzicato. Likewise, "In the Woods" and "Come Phil!" take the score back to the more impressionistic grounds from early on, the fresh C-theme adapted into a typical but no less rewarding, woodwind run. And then there's "The Love Scene," a cue written with so much self-aware soap-opera seriousness (complete with an escalating choir) that it's hard to resist.

The midsection of the album alternates mostly between the

Crimebuster theme and the love theme, and since this is a complete presentation of the score (would collectors have it any other way?), there's inevitably repetition. (Williams' scores don't always work when presented in complete chronological form, but then again, there is always the skip button.) Things finally pick up again with the brief "Raccoon Chasing," which starts out light but quickly goes dark, leading the score into the home stretch. It all builds toward "Going to Sleep," a beautifully semi-tragic cue that sets a spiraling chorus against swirling string patterns, the love theme getting a delicate fairy-tale send-off. (It's scored with such nuance that you might think that Williams is actually scoring a real movie.) The Crimebuster theme makes a brief reappearance in "Crimebuster Always Gets His Man" before the "End Titles" wraps up the major thematic material and sends the album out on a high note.

—Jason Comerford

Project X (1987) ★★

JAMES HORNER

Varèse Sarabande CD Club VCL-1101-1002
16 tracks - 75:06

The first third of *Project X* contains some of the most varied and interesting writing in James Horner's canon. At first, it might seem like this is a long-unheard-of Horner gem, one that bucks his own notoriously consistent "re-use" of the same orchestral motifs and textures. For the first seven tracks of the Varèse Sarabande CD Club's pristine-sounding new release, that theory is borne out. But then the ceiling, unfortunately, comes crashing down.

The "Main Title" cue starts things off beautifully, with a dizzying mixture of synthesized rhythm and counterpoint woodwind patterns; it sets a terrific, edgy and mystical tone for the album, but somehow manages to escape becoming a slice of '80s-era techno-pop cheese. "First Lesson" extends and expands on the mysticism, introducing a gentle, flute-based primary theme that gives the score a surprisingly touching and delicate feel. "Losing Virgil" changes the tone a little; at first it's overly reminiscent of his "stalking" cues from the *48 Hrs.* scores. The



tone abruptly shifts mid-cue into an engaging section for swirling string patches, spiced by offbeat percussion and funny, quasi-Stalling orchestral mickey-mousing. "Learning to Fly" continues the comic effects, with the flute motif dancing in and out, leading toward a shimmering semi-climax that summons not-unwelcome memories of *Cocoon*. And "New Friends" and "Student Pilots" propel the score into exultant heights, with woodwind figures and light string patterns dancing over African percussion effects, building to moments of exhilarating and surprisingly emotional sections for full orchestra. So far, so good; this could be a really great find, right? Bravo, Varèse?

Alas, it all goes to hell. "Bluebeard's Flight" starts off well and then slides inexplicably into the umpteenth "quote" from Khachaturian's *Gayane Suite*. The score, from then on, degenerates into yet another grab bag of Horner's greatest "hits," which practically negate the impact of the album's wonderful first 30 minutes. "Ghost Call" is a minor gem buried underneath an increasingly familiar slew of action/chase/stalking cues that feature any number of oh-so-familiar effects from Horner's canon: the aforementioned *Gayane Suite* quote; the four-note "danger" motif stolen note-for-note from Rachmaninoff's *First Symphony*; the ever-present shakuhachi flour-

ishes; and so on and so forth. And then there's "Chimp Rumble," which features a note-for-note early appearance of what would later become the main-title cue for *Honey, I Shrunk the Kids*. (Did they license Nino Rota's *Amarcord* for *Project X* as well?) By the time "Flying" and "End Credits" return to original, interesting ground, all those neat effects and textures seem like mere gimmickry.

One can understand the difficulty of reviewing this kind of material, because it's already been reviewed many times. Horner cultists will undoubtedly snap this up; others that see his musical repetition as laziness will undoubtedly be disappointed by the score's sharp turn into been-there-done-that territory. —J.C.

Marie Ward (1985) ★★★½

ELMER BERNSTEIN

Varèse Sarabande CD Club VCL-1101-1003
16 tracks - 49:22

Elmer Bernstein's score for *Marie Ward* would surely have been relegated to the dustbin had Robert Townson not dragged it out into the limelight for Varèse Sarabande's newest incarnation of its CD Club. This is a particularly difficult album to review, since it's a score for a 1985 German movie that's so obscure Leonard Maltin has never heard of it, but we'll give it a go anyway. Kudos to Townson, since this is a terrific little gem of a score that will likely please both casual listeners and fans of Bernstein's signature sound.

The opening cue, "At the Beginning," encapsulates what you're in for, as it introduces a gorgeous main theme along with darker, more strident material, all within less than five minutes. Bernstein's main theme brings to mind some of the mythic sweep of his earlier biblical scores, with the added flourish of his trademark (some call it a fetish), the ondes martenot. The theme gets a gentler treatment in "Plea"; Bernstein, thankfully, is smart enough to not let the theme play out its welcome, and the well-sequenced album lets the score breathe and play as a whole, rather than as a grab bag of musical moments.

"The Axe" starts out with a cacophony of shrill brass that may remind some listeners of

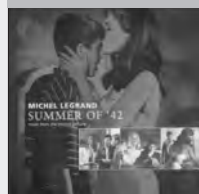
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Summer of '42
(1971) ★★★★★
MICHEL LEGRAND
Warner Music France
9362-48087-2
13 tracks - 36:18

This CD of the original Warner Bros. LP is a bit of a misnomer; only two tracks are from Legrand's Oscar-winning score to the WWII adolescent romance, *Summer of '42*. That film was sparsely scored, so to fill out the soundtrack album, Legrand used his score for the earlier film, *The Picasso Summer* (1969), a Yvette Mimieux vehicle about a young couple seeking the artist Picasso in Europe.

There's little prime-era Legrand available, making this a welcome issue. The theme from *Summer of '42* is lovely and a familiar piece of movie history and pop culture, showing off Legrand's superb talents as a melodist in the optimistic/melancholy vein ("The Windmills of Your Mind"). *The Picasso Summer* is a rousing, joyful score with its own memorable theme that made me think of John Williams' *Far and Away*, of all things ("The Bacchanal"). As a concept album, this ends up as an enjoyable European travelogue with two great themes; it is very symphonic despite the occasional pop track.

—Lukas Kendall



The Majestic
★★★★
MARK ISHAM, VARIOUS
Hollywood 2061-62348-2
14 tracks - 62:52

Yet another overlong period drama from director Frank Darabont, *The Majestic* was an unfortunate load of warmed-over, Capra-esque nonsense about a blacklisted screenwriter who washes up in a minuscule town, having lost his memory. The soundtrack features a healthy sampling of swing and big-band tunes from the era, and while it's not unbearable, it's not a remarkable collection either (there's a particularly egregious, watered-down take on Cole Porter's "Begin the Beguine").

There's a little over 20 minutes of Mark Isham's orchestral score, which is an admittedly accurate match for the film's heart-on-its-sleeve histrionics. As is typical with Isham, there are many interesting moments (particularly the ethereal, moody portions of "The Bridge" and the lovely strains of "Luke and Adele"), which coalesce into an atypically complete whole. Isham's compositional style often works well when he writes in more traditional orchestral idioms (e.g., *Fly Away Home*), and this score is a pleasingly coherent and tuneful work in that vein.

—Jason Comerford



From Hell ★★★★★
TREVOR JONES
Varèse Sarabande
302 066 296 2
13 tracks - 72:17

The Hughes Brothers (better known for directing American, urban, action films like *Menace II Society*) decided to take on the Jack the Ripper legend of late-19th-century England, with Johnny Depp as the head inspector (and sometimes clairvoyant) and Heather Graham as Jack's possible next victim. Instead of littering the movie with anachronistic, modern pop songs (à la *A Knight's Tale*), the Hughes used only one song (by Marilyn Manson) and infused the rest of the movie with a brooding, hypnotic score by South African-born composer Trevor Jones.

With over 60 minutes of score, the CD gives good value—but how much moody, spooky music you need to hear will depend on your enjoyment of the score as heard in the film. On CD, it's a little numbing in one sitting, especially with all the techno-wizardry applied to some of the songs (as in "Bow Belle," where the music is played as if through a scratchy, warped LP). But there are also plenty of highlights, which include a Georges Delerue-styled cue, "Portrait of a Prince," where melody, like a breath of fresh air, makes a fleeting appearance at the halfway point. There's also some exciting action music in "Death Coach." This is a hard score to embrace, but interesting nonetheless.

—Cary Wong



4...3...2...1...Morte
(1967) ★★★★★ 1/2
ANTON GARCIA ABRIL &
MARCELLO GIOMBINI
GDM Music CD Club 7002
15 tracks - 42:11

Released in the U.S. as *Operation: Stardust*, this is a 1967 sci-fi film based on the Perry Rhodan novels. The music by Spanish composers Anton Garcia Abril and Marcello Giombini sounds like it is from outer space—or at least the swinging '60s! It's adventurous stuff, presented in okay mono sound with some anomalies, and a positively psychotic song, "Seli" by Marcello Giombini (of the Sabata western films).

The key piece is "Seli," presented in several arrangements including one featuring the Alessandro Alessandrini voices. It's space go-go music with wild, wordless female vocalese and aggressive lyrics: "Seli! Seli!" The underscore, indexed only as sequence 1, sequence 2, etc. on the track list, mixes exotic percussion, strange synthesizers, swingin' jazz, and what sounds like Amazon fight music. Fans of film music lounge pop—especially with an edge—will dig it.

—L.K.



Scusi, Facciamo l'Amore? (1967)
★★★★★ 1/2
ENNIO MORRICONE
GDM Music 2028
19 tracks - 45:03

Scusi, Facciamo l'Amore? (*Listen, Let's Make Love*) is a 1967 Italian sex farce featuring one of the Maestro's greatest scores from the era, a classic Morricone effort with addictive capabilities somewhere between cocaine and heroin. All his trademarks are present: gentle back-beats, simple and catchy pop hooks, Edda Dell'Orso, I Cantori Moderni di Alessandrini, that weird sense of the baroque meets the '60s.

Holy cow, yes! Previously available as a Poo label bootleg LP in the 1970s, it's resurrected on CD in more than acceptable stereo sound. Unlike some Morricone scores, which can have a great track and then 40 minutes of repetition and vacuum cleaner noise, this is jam-packed with narcotic developments and sublime variations. Leave it to the Italians—and Morricone—to turn sleaze into high art, with perversions of elevator/lounge pop capped by orgasmic female vocalise.

—L.K.



Ghost World ★★★★★
VARIOUS
Shanachie, SHA 6056
20 tracks - 62:58

Terry Zwigoff, the director of *Ghost World*, has filled his film's soundtrack with a multitude of strange and obscure songs, ranging from 1920s blues, West Indian tango and early jazz, to send-ups of hip-hop and yuppie bar music. Despite the fact that this soundtrack is basically an all-song collection, it manages to capture and generate the same melancholy that characterizes the movie.

The main theme, a polyphonic piano-and-strings arrangement, is perhaps the saddest sounding piece—but it's also the most beautiful. Zwigoff explains that he wanted the theme to be "something haunting, something distant yet moving." And that's exactly what composer David Kitay has delivered. It's a shame, of course, that *Ghost World* slipped in and out of the theaters so quickly. But with songs as resonant and ghostly as the ones on this album, the wait for rediscovery seems less terrible.

—Stephen Armstrong

Ghostbusters (composed the year before), but it's over quickly enough, and the cue moves into a gentler, more ethereal section for the ondes martenot and woodwinds. The cue covers a remarkable amount of tonal shifts in under four minutes, and serves as a great barrier between endurable source cues that range from medieval-era romps and Latin choral dirges to tidbits of operatic grandeur.

The stirring "Revelation" segues into the brief but lovely "Return to England," which restates the main theme before launching into a fun pomp-and-circumstance section for full orchestra that would be a little goofy if it wasn't written with such straightforwardness. (Bernstein has always had the remarkable talent of cleverly navigating the line between mock pomposity and full-speed-ahead dramatic import.) From there, the score moves slowly but surely toward a moving finale, assuming more complicated shadings along with a tangible sense of doomed inevitability. Highlights along the way include "The Children," an alternately exuberant and melancholy cue, and the "Finale," which completes the score's arc.

Here's what *Marie Ward* is: good, solid orchestral writing by a composer who obviously takes the material seriously. For a film score these days, that's a hell of a compliment. —J.C.

A Beautiful Mind ★★

JAMES HORNER

Decca 440 016 191-2 • 16 tracks • 71:29

They say that beauty is in the eye of the beholder, but what about the ear of the listener? While some will consider Horner's latest delivery to be truly beautiful, for my money it's only mildly attractive, a competent but lackluster score to this Ron Howard biopic. But with a Golden Globe nomination and some major Oscar buzz under its belt, will the movie help the composer garner another gong? Let's hope not, because while *A Beautiful Mind* is a well-written, well-performed and well-presented score, it's little more than perfunctory.

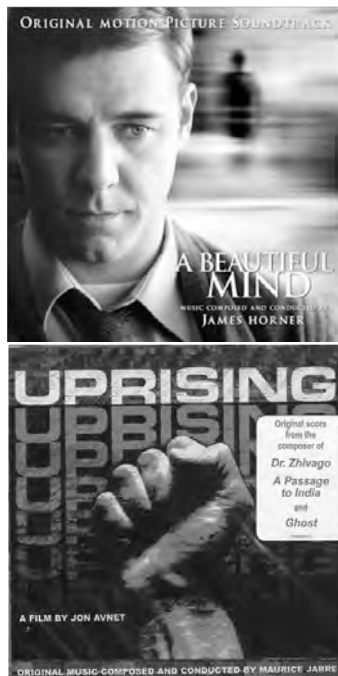
For those of us looking forward

to the return of *Bicentennial Man's* joyous opening titles, they make a prodigal return here with "A Kaleidoscope of Mathematics," a track that wins points for using the wordless vocals of Welsh teen prodigy Charlotte Church. Five pianos frantically segue between harmonies, making for a glorious opening. It reappears elsewhere, most significantly in "Creating 'Governing Dynamics'" and "Cracking Russian Codes"—this motif representing the inner workings of Nash's number-crunching mind. There's another theme for his psyche, which appears in "The Car Chase"—this is Nash's dark side and is more sinister in tone—echoing the impending doom of *A Perfect Storm* and *Deep Impact*. This dark underscore takes up a substantial portion of the album, replacing Church's vocals with woodwinds, and is less engaging.

"The Prize of One's Life... The Prize of One's Mind" is an unashamedly sentimental pastoral reworking of the opening track, underscoring the presentation of the Nobel Prize. Coupled with Crowe's powerhouse performance, this is where the soundtrack grabs the emotional strings and tugs with vigor. It's also where the composer strays furthest away from his comfort blanket of Khachaturian and choral synths.

Charlotte Church is used again in the obligatory song, "All Love Can Be," penned by Horner's frequent lyricist Will Jennings. But before you jump overboard, fearing a reprise of "My Heart Will Go On," this song is actually good. Instead of an incidental pop ballad, bolted onto the end, this (albeit brief) track is operatic in approach and blends seamlessly with the rest of the soundtrack. Though not an obvious chart-topper, it's at least respectful of the movie it supports and is emotional rather than grandstanding.

There's also "added value" in the form of CD-ROM content; it's worth clicking on if you want to watch the movie trailer, see a bearded Horner talking about Church's "amorphous" voice, or read brief transcriptions of interviews with Howard and Horner. At one point, the composer is quoted as saying, "I try to make all my film scores different from previous work



I've done." Yes, of course you do.

It's becoming such a cliché to damn James Horner for self-plagiarism, but the guy really doesn't help himself. For a movie that deals with mathematical equations, Horner has delivered a solution that is strictly by the numbers.

—Nick Joy

Uprising ★★★

MAURICE JARRE

Milan 73138-35978-2 • 9 tracks • 45:17

For his first TV project in 13 years (his last being 1988's *The Murder of Mary Phagan*) Maurice Jarre returns with a striking underscore to John (Fried Green Tomatoes and *Up Close and Personal*) Avnet's NBC telemovie *Uprising*. Charting a Jewish insurrection within the Warsaw Ghetto, the movie premiered in Nov. 2001 and immediately won favorable comparisons to Spielberg's *Schindler's List* and *Saving Private Ryan*. However, it's Spielberg's own small-screen stable-mate *Band of Brothers* that this laudable venture is best compared to. Both feature starry casts and a movie composer behind the baton. And while Michael Kamen might be less well known for his TV work, Jarre boasts a lengthy list of quality assignments that includes *Jesus of Nazareth*, *Shogun* and *The Survivors*.

Jarre was chosen for the project because Avnet's regular collaborator Thomas Newman was not available, and this was fortuitous. While one cannot second-guess

how Newman would have approached this poignant drama, Jarre's richly layered full orchestral approach is accomplished, with the composer eliciting a powerful performance from the Czech Philharmonic Orchestra (conducted by Vladimir Ashkenazy). He also employs nine (!) grand pianos to accentuate the beautiful melody he composed expressly for the instrument.

Jarre's *Uprising* is an earnest score that does not underplay the gravity of the situation that the Polish collaborators (including Hank Azaria and David Schwimmer) found themselves in. Unlike *Schindler's List*, which portrayed the triumph of the Jewish spirit through the use of popular traditional polkas, this European music uses an unfamiliar lilting theme à la *Dr. Zhivago*. By doing this, he sidesteps the "Jews in peril" clichés that have lazily crept into too many depictions of the Final Solution, and employs harrowing strained vocals from the Bulgarian Woman's Choir and the Czech Children's Choir I Bambini di Praga.

In "General Stroop in the Ghetto," the Nazi storm troopers are symbolized by crashing symbols and violent percussion, invading the soundtrack with bombast, but then making way as the triumphant theme blasts in, fighting the oppressors, and creating a space for the angelic chorales to re-affirm themselves. It's not easy listening, but it's rewarding. Approach it as a battle between the good (woodwind and string) and the bad (percussion and brass), with the respective parts of the orchestra gaining footholds on the musical territory in different tracks. Don't expect a glorious, triumphant denouement—history proves the victory was short-lived, and the score does not indulge in false heroics.

As recently as 1999 Jarre has tackled Jewish uprisings (in the anti-Soviet insurrections of *Sunshine*), so this is not new ground for the veteran composer. But in the absence of his soul mate David Lean, these worthy historical epics might be the only way to keep Jarre's broad-stroke grandeur alive, even on the small canvas of the TV screen. —N.J.

The Believer ★★½

JOEL DIAMOND

Milan 73138-35964-2 • 20 tracks - 50:05

Joel Diamond's *The Believer* is a score that reflects the central contradiction at the heart of Henry Bean's controversial movie: How can you be both a Nazi and a Jew? That's the plight of Danny, the lead character in the film in question. Thus, a great deal of Diamond's sometimes edgy and different score is an attempt to get inside and portray Danny's state of mind. The music has a great deal to do, and Diamond's eclectic and quirky use of voices, traditional Jewish music and industrial avant-garde noises works in favor of the film.

The album opens with a small string section, bursting short rhythmic phrases over a mix of whispered voices, spoken words and sparse, deep percussion. It's something in the neighborhood of Philip Glass-meets-Eric Serra. Things calm down for the Gorecki-influenced "Movement 2," which introduces the plaintive vocals of Genya Nieves and depicts Danny's contemplative inner voice. On "Subway Anger," Diamond attempts to capture Danny's emotion as he takes a ride in the New York subway. The drum machines and scratchy guitar sounds are a bit too lightweight and need more punch. Elsewhere on the album, the musical lineup includes a small klezmer band (clarinet, accordion and rhythm section) to generate a genuine Hasidic Jewish feel.

"Walking in Queens" integrates a Latin, R&B atmosphere with some well-chosen sitar phrases.

"Obliterate the Chaos," written for the scene in a neo-Nazi camp in upstate New York, fuses house/hip-hop leanings with techno machine guitars—it's a little light on drama, though. Where Diamond and the music sit most comfortably is the writing for the small string section that reappears with grace and dignity throughout the album. The most poignant work on the album is the subtle string arrangement of "Kol Nidre," a liturgical prayer recited at the start of the service on the eve of Yom Kippur. This is also the melodic highlight of the album.

Some elements of this score feel

too timid, polite and restrained. The industrial avant-garde influences would have benefited from a greater helping of techno or audio processing to really capture the violent and disturbing subject matter. I wish everything was just a bit more surreal. —**Simon Duff**

Shrek ★★★★★

HARRY GREGSON-WILLIAMS & JOHN POWELL

Varèse Sarabande 302 066 308

27 tracks - 44:30

With *Shrek*, Harry Gregson-Williams and John Powell were called on to somehow tie together the pre-selected pop songs while adding their own unique stamp. They have done so by writing music that recalls animated fairy tale classics of the past. Along the way, they also pay homage to other film music (take the opening bars of "Ogre Hunters," which recall Jerry Goldsmith, or the Arnold-esque Bond music for "Escape From the Dragon"). A couple of other cues have a British feel, especially the Elgarian "Tournament Speech."

The melancholy "Eating Alone" is a tenderly orchestrated version of Shrek's theme for guitar and solo cello that works well to set the appropriate mood. "Uninvited Guests" is a wonderful little showpiece that opens with "Three Blind Mice" and includes mickey-mousing. Many cues will remind listeners of the underscore for *Chicken Run* in their orchestration and

quirky rhythms.

Also included on the CD are two humorous songs, "Welcome to Duloc" and "Merry Men" (written by a different team of composers and lyricists). And perhaps the most memorable moment in the film is "Singing Princess," which pokes fun at those Disney singing bird scenes. These three "excerpts" are highlighted on a specially attached label.

Unlike the superb *Chicken Run*, many of *Shrek*'s cues have little time to get their point across. That the composers manage to communicate what they do is a sign of their talents. Somehow we still manage to gain a sense of the excitement and adventure of this fun fantasy film without the music becoming disjointed. There is a great deal more variety available to explore in this adventure score, and Gregson-Williams and Powell run the gamut of pulling at the heartstrings, playing up the comedy, and laying out the adventure and fantasy to great effect.

Perhaps the finest aspect of the release is the awesome cover art by Matthew Joseph Peak. The full color, multi-page booklet also includes a brief introduction by John Powell, the texts for the two songs, and comments from the film's music supervisor and a couple of the co-directors. In almost every way, this album is one of those score-lover's dreams come true and allows us to further appreciate the work of an underrated composer team.

—**Steven A. Kennedy**

Vanilla Sky ★★

NANCY WILSON, VARIOUS

Reprise 9 48109-2 • 17 tracks - 73:57

You might think that a film in which the main character throws himself from a New York City skyscraper to escape his mental anguish would alienate and sadden audiences in our post-9/11 world. But Cameron Crowe's sci-fi melodrama *Vanilla Sky* probably won't raise many eyebrows, largely because it neutralizes the horror of suicide with an inchoate plot, fine photography, cute stars and an interesting pop music montage that seeps through every scene.

The *Vanilla Sky* soundtrack album, however, is boring. Because the songs collected here appear as

singles, with their beginnings, middles and endings intact, the clever sound editing that makes listening to the film in the theater almost fun has been lost. And while these pieces aren't exactly wretched (the album features standouts from R.E.M., Paul McCartney, Bob Dylan, Looper and Peter Gabriel), their attachment to the movie's emotions and themes aren't exactly apparent either. Because of this, the collection sounds less like a soundtrack and more like an arbitrary prog-rock compilation, a K-Tel record with existential angst.

Nancy Wilson nonetheless receives credit for scoring *Vanilla Sky*, and the two pieces she's penned demonstrate that Mrs. Cameron Crowe can work convincingly with soft sounds and synthesizers. For instance, "Elevator Beat," an instrumental fusion of acoustic guitar, static and electronica, soars quietly, blending the old and the new, and the simple and the complex, without pretentiousness. The other cut, a tight and hooky pop tune titled "I Fall Apart," which features Cameron Diaz's pretty voice, sounds both dreamy (like Enya) and violent (like Sinead O'Connor). But these two tiny beacons, strange and lovely as they are, disappear in the overwhelmingly mainstream (albeit arty) fog generated by the 15 other tracks.

Crowe, of course, is not the only "quality" director guilty of passing off an all-song album as a score. But whereas David Lynch, on, say, the *Lost Highway* soundtrack, selects songs that throb with the same agonies that bedevil his characters, Crowe's selections rock and swoon and sway a bit like balloons in the wind. And because of this overwhelming commercial accessibility, the *Vanilla Sky* CD will probably get lots of play—by joggers and drivers and party-goers and the like. Suicide, I guess, can be painless after all.

—**Stephen Armstrong**

Iron Monkey ★★½

JAMES L. VENABLE

GNP Crescendo GNPD 8076 • 21 tracks - 54:12

It's interesting (but not surprising) that the first movie to jump on the *Crouching Tiger, Hidden Dragon* juggernaut is a movie from the past. Legendary fight choreog-



rapher Yuen Wo Ping, who worked on *Crouching Tiger* as well as *The Matrix*, is also a director, and his 1993 Chinese action film, *Iron Monkey*, was recently resurrected with the help of producer and kung-fu film fan Quentin Tarantino. One of the main criticisms of *Crouching Tiger* was that the weightless fight sequences, what people most loved about the Oscar-winning movie, have been around for a long time in the kung-fu genre (which may explain why *Tiger* wasn't a bigger hit in China). *Iron Monkey*, about a Robin Hood-type character who steals for the poor, has the same awe-inspiring fights as its future cousin. However—and this is a big however—*Crouching Tiger* had a deep spirituality at its core, thanks mainly to the contributions of director Ang Lee.

Since *Iron Monkey* was a finished movie, the only thing Miramax could possibly do to “Tiger-fy” the film for the 2001 American premiere was to change the score. James L. Venable was given the challenging task of composing a score that the record label is promoting as “music in the grand tradition of *Crouching Tiger*, *Hidden Dragon* and *Enter the Dragon*.” And, while it is true that a lot of the music seems inspired by Tan Dun’s *Crouching Tiger*, it is more akin to Lalo Schiffrin’s 1973 classic chopsocky score.

Tan Dun’s Oscar-winning *Crouching Tiger* is a model of a restrained action score. And while Venable has incorporated a lot of Tan Dun’s style, he does fall into standard action music mode for a few of the sequences. This is not, however, a criticism, just an inevitable comparison. Venable, who composes music for the TV series *The Powerpuff Girls*, is a relative newcomer to film composing, and his score, while in no way in the same league as *Crouching Tiger*, is still professional and listenable. In fact, those fans who criticized *Crouching Tiger*’s score for being too slow will enjoy the more adrenaline-driven sections of *Iron Monkey*.

The “Main Title” starts the score on a reflective, Dun-inspired note, before breaking into pulsating action music of “Dead Bird/Iron Monkey Fight” which, typical of



the rest of the score, throws in every type of Chinese instrument imaginable. Venable even quotes the clanging style of Chinese opera in “Shaolin Monk Fight/Ugly Virgin Fight.” What this score desperately needs is a recognizable theme. Instead, we get generic kung-fu music that displays talent, but which we’ve heard before.

One has to wonder how different this score is from the original 1993 score by Richard Yuen, and if they could have left well enough alone. Venable has created a serviceable score for the film and a mildly interesting one for the CD.

—Cary Wong

The Living Edens ★★★

LAURA KARPMAN
ABC Circle Music 310.289.1986
24 tracks • 68:20

While some composers would regard a single Emmy win as a significant mark of achievement, what would you do if you won four, and for the same TV series? As such, the quality of Laura Karpman’s multi-award-winning music for PBS’ *The Living Edens* cannot be disputed, and this new release gives you the opportunity to sample some (but not all) of the Emmy-grabbers.

The Living Edens is a documentary series that takes the viewer to far-flung unspoiled corners of the planet. The music serves as an accompaniment to the exotic

landscapes, working in tandem with the visuals, and never in danger of drowning out the acoustics of the natural environments. Karpman uses her rich experience in the fields of jazz, classical and world music to deliver an eclectic brew of sounds. Regard each track as an ambient music box which, when opened, unravels a stream of (predominantly) soothing organic sounds and textures.

As you’d expect, the sounds of traditional instruments (often via synths) are employed to give a sense of place, but more often than not they are fused with additional unexpected elements like the melancholy wailing of a saxophone. This is apparent in “Turtle March,” a chaotic brew of free-form jazz, which being so early in the disc might suggest the tone is predominantly avant-garde. But this is not the case, and “Reefer Blues” is more restrained in its melody, a film-noir styled lament. “Springtime” is a sprightly and whimsical backdrop to Alaska, while “Rebirth” and “Native Dance” (replete with Zimmeresque ethnic chanting) transport you to the majestic plains of Africa. On the downside, “Gatorade” sounds like the clankings of a bad ’80s pop group—engage your “skip” button!

Strangely, of the four Emmy-winning shows (in the category of Individual Achievement in a Craft), only *Denali* is represented on this disc, and there’s no explanation for the omission of Madagascar, Manu or Patagonia. We are, however, given nearly 10 minutes from Palau: Paradise of the Pacific, an Emmy nominee.

This is of interest to the soundtrack buyer looking for diversity, but not for the bombastic crowd (although, these ambient textures of chill-out New Age mood music might be the ideal way to detox your hi-fi after too much sword, sorcery and wizardry.) —N.J.

Joy Ride ★★★

MARCO BELTRAMI
Varèse Sarabande 302 066 290
13 tracks • 30:40

When I first saw *Mimic*, I was intrigued by the opening title sequence and its accompanying music by Marco Beltrami. Here was a new voice (at least to me)

that seemed to have a strong handle on orchestration, melodic development and dramatic underscoring. Alas, all Hollywood saw was a composer born to write for horror films. Beltrami can still find interesting things to do with his music while seemingly relegated to scoring the same movie over and over again. *Joy Ride* is his latest excursion in the genre.

The opening “Communication” combines the sound world of Beltrami’s *The Minus Man* with ideas similar to those in *Mimic*—and it just so happens that these are two of his finer scores. The following “Ice Man Cometh” is more similar to his *Scream* scores, with bare, pulsating strings (at times hinting at *Psycho*) accompanied by electronica. At 3:28, “Ring-a-Ling” makes for a good summary of Beltrami’s scoring technique for these “horror/thriller” films. It’s heavy on electronica that’s used both as rhythmic underpinning and merely to create unique sounds; this synthesized material is coupled with small cells of orchestral writing. This is all relatively effective stuff, but the problem is that most of it can be interchanged with any of the other horror films Beltrami has scored, especially the *Scream* trilogy. In *Scream* it was a bit more interesting because we weren’t so used to it. Now that we’ve come to *Joy Ride*, the old tricks aren’t nearly as fresh. Still, fans of the composer will not be disappointed in this album, because there are great musical moments and wonderful orchestration choices.

It’s possible that what appeals most to the new generation of film music fans is the incorporation of contemporary rock elements that are blended into the orchestral fabric. This combination works especially well in these urban films, creating that “hipness” that producers must be looking for in order to keep their teen audiences convinced that they are watching something unique.

Beltrami is one of the best talents out there right now. I know it’s early in his career, but I wish he’d get more chances to work in other genres. After *The Minus Man*, I had hopes that other doors would open for Beltrami. Perhaps, some day, they will. —S.A.K. **FSM**

YANN TIERSEN

(continued from page 13)

as something joyful and happy. I believe that while there is an obscurity in happy music, there's also clarity in dark music, and that one often goes with the other.

FSM: Do you prefer working on solo albums like *L'Absente*, or do you enjoy the collaborative process of movie scoring?

YT: I don't make any differentiation between working on a movie or on my own projects. The two are interchangeable. Actually, some of the tracks that figure on the *Amélie* soundtrack were previously written for my album *L'Absente*, and because they were used in the movie I took them out from my album. [One track, "Les Jours Tristes" appears on both albums, though with a vocal track by The Divine Comedy's Neil Hannon on *L'Absente*.] The basis of my work is something very intimate and I always try to match it with a common sensibility.

FSM: Do you listen to other film soundtrack composers?

YT: When I'm composing, I try not to think about

anything else in precise detail, and let my mind go and create emotions. In any event, I don't really listen to movie soundtracks, though I do like the way that some directors use music. I really like Jim Jarmusch and the way that he used Neil Young's music in *Dead Man*, but I've never considered working in Hollywood or with that style of music.

FSM: Congratulations on winning the World Soundtrack Award. How important is it to be recognized by your fellow composers?

YT: Thank you. Winning this award touched me, but what I like most is the contact that I have with the audience during my live concerts. Awards ceremonies are something that I find a little artificial, and I prefer things to be little bit more real. But I'm pleased about being recognized by other composers.

FSM: You play so many instruments in your music. Which did you learn first?

YT: The instrument I started with was the piano; the last one was the vibraphone, and the others I learned along the way. I like looking for ideas on several different instruments, and because I

never practice for too long on any one instrument, I never get bored with any one.

FSM: Because you are so competent with all the instruments, do you find it hard delegating some of these duties to other musicians when you play live?

YT: That's not the case at all! On *L'Absente* I didn't play all the instruments [he was joined by, among others, the Vienna Symphony Orchestra, Lisa Germano, Neil Hannon, a string quartet and artists from The Married Monk]. I actually like playing with other musicians and then recording these live performances. With *Amélie* I spent a lot of time at my home recording for the soundtrack, so that's why I played so many instruments—I had the time to do this. You can't do this live, and I wouldn't want to.

FSM: Are you working on any other movies at the moment?

YT: No, because I am touring now up to September 2002, and after that I will probably start working on my own album. But it really depends on what projects I'm offered between now and then, or the people that I meet along the way. I'm coming to London on February 5th [the Royal Festival Hall], and I'm really looking forward to that. My music has been well received in Germany and England, but I don't know about other countries yet.

FSM

With thanks to Sarah Watson from Virgin for arranging our tête-à-tête, and Lionel Naudon for translating. Look for Nick's review of Yann's Feb. 5th concert at London's Royal Festival Hall in an upcoming issue.

Sight and Sound

Tiersen Filmography

Alice et Martin (1998)
aka *Alice and Martin*
La Vie Rêvée des Anges (1998)
aka *The Dreamlife of Angels*
Le Cyclope de la Mer (1999)
aka *The Cyclops of the Sea*
Qui Plume la Lune?... (1999)
aka *Who Plucked the Feathers off the Moon?*
Trois Huit (2001)
aka *Night Shift*
Le Fabuleux Destin d'Amélie Poulain
(2001) aka *Amélie*

Discography

La Valse des Monstres (1995)
Rue des Cascades (1996)
Le Phare (1998)
Black Session (1998)
Tout Est Calme (1999)
L'Absente (2001)
Amélie (2001)

HANS ZIMMER

(continued from page 33)

start his sets with Baaba's music. So Baaba is the first singer you hear in *Black Hawk Down*, and Joe is the last.

FSM: Do you think *Black Hawk* marks your ultimate collaboration with Ridley Scott?

HZ: I always write at the absolute extreme of my capability. So yes, this is the ultimate score I've done for Ridley—up to now. I mean, when I was doing *Gladiator*, there were moments when I really didn't know what the fuck to do. On *Hannibal*, I had major problems! In the last scene, where Clarice handcuffs Hannibal, the scene was two minutes long. I wrote a seven-and-a-half-minute cue and told the music editor that I had no idea how to make it fit for the scene. I just felt that what I had composed was right, and I let him cut the music. End of story. In 1989, Ridley and I started talking about a similar Gothic approach for *Perfume*, which is a film that he might now be doing. I read the book *Hannibal* while Ridley was cutting *Gladiator*. His editing suites were at Media Ventures, and I walked in and said, "Hey, you probably think I'm crazy,

but I just read this great romantic comedy which we should have a go at." Ridley asked what it was, and I said "*Hannibal*." It was grotesque, like something from the European theater of the absurd. And Ridley told me that he'd just been offered the picture! So during *Gladiator*, we started working on *Hannibal*. And on *Hannibal*, we started working on *Black Hawk Down*. That's just how it worked.

FSM: Is there anything else you want people to know about this score?

HZ: I don't know, because I'm in the middle of the whole thing right now. I just have a sense that nobody's ever done this before, and I'm not entirely sure what "this" is. When I did *Black Rain*, I got a lot of flack. There were people from Paramount who didn't think this was the way you should score action movies. But it didn't matter if that score was "good" or not. It was appropriate for the movie. And the score for *Black Hawk Down* is appropriate for this movie and this situation.

FSM

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Logan's Run by Jerry Goldsmith

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In 1976 Metro-Goldwyn-Mayer released a film which represented the state of the art in sci-fi thrills: *Logan's Run*. The next year, George Lucas' *Star Wars* changed the face of blockbuster movies, rendering *Logan's Run* the end of an era—a brightly lit cornucopia of disco-era settings with special effects secondary to the tried-and-tested sci-fi theme of love and humanity emerging from a computer-controlled society.

If there is a constant to sci-fi films over the years, it is that Jerry Goldsmith has always turned out his best work for them. From *Planet of the Apes* to *The Illustrated Man* (FSMCD Vol. 4, No. 14) to *Star Trek: The Motion Picture*, Goldsmith has shown no end of imagination and skill for underscoring fantastic concepts—and more importantly, the human feelings beneath. *Logan's Run* is no exception: Goldsmith's score is based around a three-note, chromatic motive for the pleasure-packed but emotionally barren City (in which life ends at 30), with an evocative, flowing melody (for protagonists Logan and Jessica) its thematic opposite. His sound palette adheres to two separate configurations: strings, keyboards and abstract electronics for scenes inside the City; and full orchestra for the natural world outside.

Originally released on LP at the time of the film, a 42-minutes of this score has twice been available on CD. FSM's new 74-minute CD features the complete score resequenced into film order and remixed and remastered from the original multitrack elements. Hearing the entire score in order is a revelation: Goldsmith ingeniously works his three-note theme into virtually every cue, from solo celeste for the City's infants to coarse synthesizers for the City's central computer. He provides wild, imaginative setpieces, such as the Stravinskian cue for the Cubs (wild children) and the crystalline colors of the robot, Box. The score features a variety of Goldsmith gems: pounding, odd-metered action cues for Logan's friend-cum-adversary, Francis; ambitious, all-electronic ensembles for the City's rituals; and impressionistic, symphonic writing with Coplandesque refrains for the ruins of Washington, D.C.

From the pulsating, avant garde electronics of Logan and Francis terminating a runner; to the austere string writing of Logan following Jessica in Arcade; to the swirling textures of the underwater passage late in the film, this is the ultimate *Logan's Run* soundtrack—even including cues not fully heard in the film. As always, the booklet features track-by-track descriptions and vivid illustrations. *Run, runner!* \$19.95 plus shipping

Album Produced by Lukas Kendall

1. The Dome/The City/Nursery	3:05
2. Flameout	3:23
3. Fatal Games	2:26
4. On the Circuit	3:49
5. The Assignment/Lost Years	5:59
6. She'll Do It/Let Me Help	2:41
7. Crazy Ideas	2:38
8. A Little Muscle	2:22
9. Terminated in Cathedral	1:28
10. Intensive Care	3:00
11. Love Shop	3:43
12. They're Watching/Doc Is Dead	2:45
13. The Key/Box	4:22
14. Ice Sculpture	3:35
15. The Sun	2:15
16. The Monument	8:12
17. The Truth	2:03
18. You're Renewed	2:58
19. The Journey Back/The Beach	1:36
20. Return to the City/	
Apprehensions	2:30
21. The Interrogation	3:58
22. End of the City	2:23
23. Love Theme From "Logan's Run"	2:27
Total Time:	74:18



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by Miklós Rózsa
inside front cover.

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A hand holding a baton over musical staves. The hand is rendered in a vibrant, multi-colored, almost ethereal style, with shades of green, yellow, orange, and red. The baton is a thin, golden rod. The background consists of several vertical musical staves filled with handwritten musical notation in dark ink. The overall image has a warm, artistic feel.

Score with our readers.

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